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NEWSPAPER

IN MUSIC NEWS



Arden's 2nd A&M Set Should Build On Debut's U.S. Strides

PAGE 16

FEBRUARY 28, 1998

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Biz Mulls Fallout From Braxton's Bankruptcy Filing

■ BY CHRIS MORRIS

LOS ANGELES—How can an artist who sells an estimated 15 million albums worldwide go bankrupt? Is that bankruptcy a high-risk ploy in high-stakes contract negotiations?



BRAXTON

asking in the wake of Toni Braxton's filing for Chapter 7 protection in federal bankruptcy court Jan. 25 here (Billboard, Feb. 14). While most observers withhold judgment on the

(Continued on page 30)

Reprise Links With Casino On Sinatra Set

■ BY DOUG REECE

LOS ANGELES—There may not be any such thing as a sure bet in the music business, but when Reprise



Records rolls the dice with its latest Frank Sinatra compilation, "Lucky Numbers."

There's a certainty that the March 10 release will be accompanied by the clatter of jackpots.

That's because the album, issued as part of a six-month partnership with the Las Vegas casino hotel New York-New York, will bow exclusively in the company's gift shops.

The \$16.98 title, which includes such appropriate cuts as "Theme From New

(Continued on page 30)

Norway Begins To Heat Up As Source Of Global Talent

Domestic Acts Overcome 'Anti-Success' Mind-Set

■ BY KAI R. LOFTHUS

OSLO—Two Norwegian acts have recently bagged direct signings to labels in the U.S., giving this country's industry hope that its music can once again find international favor.

In addition, as Eспен Lind scores European top 10 positions with "When Susannah Cries"

(see story, this page) and Sissel is buoyed by inclusion on the Sony Classical "Titanic" soundtrack, which has scored No. 1's

(Continued on page 24)

Universal's Lind Poised For Worldwide Interest

■ BY KAI R. LOFTHUS

OSLO—After Aqua's success, it's Eспен Lind's turn to take Nordic pop to the world.

Universal Music International (UMI) is making Norwegian singer/songwriter Lind a global priority. Judging by several top 20 showings on this issue's Euro-

pean charts for his single "When Susannah Cries," it would appear his faith may be well-placed.

A private performance in Universal Music Group chairman Doug

(Continued on page 24)



EMI Classics Sees Bliss In Alagna/Gheorghiu Deals

■ BY BRADLEY BAMBARGER

NEW YORK—Love makes the world

go round, as they say, and that seems especially true in the world of opera. That's why the very public love affair of tenor Roberto Alagna and soprano Angela Gheorghiu has created such a sensation, with the offstage romance lending the onstage duets the air of something special.

Now the young couple's bond on record has been strengthened with Alagna and Gheorghiu signing new contracts

to EMI Classics. Gheorghiu has been lured from her longtime association with Decca/London, and Alagna has



GHEORGHIU AND ALAGNA

BILLBOARD EXCLUSIVE

renewed his contract with EMI; each of the arrangements is for five years and entails a series of full-scale opera recordings and duet and solo recitals. The new deals take effect at the beginning of next year.

In the meantime, Alagna and Gheorghiu will star in Gounod's "Roméo Et Juliette" March 16-April 8 at New York's Metropolitan Opera. An EMI

(Continued on page 28)

RIAA's '97 Figs Reflect Changes In The U.S. Mkt.

■ BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. record industry has posted its first negative year-end figures in 15 years, as measured by the Recording Industry Assn. of America (RIAA).

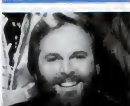
Trans-Shipments Cited In '97 U.S. Market Decline... Page 10

Beset by plummeting record club and special market activity, as well as having to adjust to a smaller retail market, the U.S. record industry reported a 4.5% decrease in 1997 overall net shipments compared with 1996 and a 2.4% dip in the dollar value of those shipments, according to year-end figures just released by the RIAA.

The RIAA's figures once again appear to stand in stark contrast to year-end figures released by SoundScan in January, which show a 3.7% increase in units sold at retail. Those figures also show that so far this

(Continued on page 81)

MUSIC TO MY EARS



'So Tough,' So Tender: Remembering Carl Wilson & His Beach Boys Passions

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Alejandro Sanz's Record-Setting Success Propels Warner Spain
PAGE 18

BETWEEN THE BULLETS

Sales Continue To Rise For Sony's Phenomenal 'Titanic'

PAGE 90

Billboard international LATIN MUSIC conference & awards

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AOL Keyword: Spice Girls
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33-Year Billboard Veteran Ron Willman Dies

He Pioneered Magazine's Home Video Entry, Artist Salutes

Willman also was instrumental in many of Billboard's prestigious artist salutes, working tirelessly on tributes to musical giants like Frank Sinatra in 1966 and Tony Bennett in '68. Willman later became director of sales for Billboard's directories and in 1988 was appointed directories publisher. In this role, Willman was responsible for launching the Record Retailing Directory, now in its seventh year.

by Timothy White

Billboard's entry into the home video business. By 1981, he was named director of sales, video and sound business, and for much of the decade helped carve out Billboard

(Continued on page 7)

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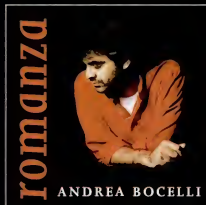
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Philadelphia	WHYY	March 8, 12
San Francisco	KQED	March 8, 22
Boston	WGBH	March 6, 7, 15, 29
	WGBX	March 7, 12
Washington DC	WETA	March 15
Cleveland	WVIZ	March 8, 10, 12, 18, 19, 22
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MCA's Mavericks Hit New Heights With 'Trampoline'

■ BY CHET FUPPO

NASHVILLE—The musical experimentation that has always marked the Mavericks' work may have entered a new realm with the rich sound riot of their forthcoming album, "Trampoline." The group's fourth MCA Nashville project, due for release March 10, is fairly dripping with string sections and peppered by Latin horns. An occasional star can be heard. There's a fiery mambo, as well as a banjo-strumming Dixieland tune with a megaphone.

The album was recorded live at Ocean Way studio, with numerous friends on hand, and the entire process was videotaped for future use. It was very much, says Don Cook, who co-produced the album with lead singer Raul Malo, an experience "right out of Fellini" (Billboard, Sept. 30, 1997).

"We definitely went the 'more is more' route," says Mavericks bass



THE MAVERICKS

player Robert Reynolds. "We had too much going on at times. The role models we cited going into this were 'All You Need Is Love,' Emorylou Harris' documentary for 'Wrecking Ball,' and the Rolling Stones' 'Rock & Roll Circus.' Besides just documenting the recording, we wanted to go beyond that, turn it into a circus, so we went with a

(Continued on page 79)

Franklin Blossoms Anew

Arista Legend Updates Her Sound

■ BY CARRIE BELL

LOS ANGELES—Queen of Soul Aretha Franklin is prepared to reclaim her throne at radio and retail with "A Rose Is Still A Rose," due March 10. With the Arista army and several of today's hottest hip-hop R&B producers, including Sean "Puffy" Combs and Fugee Lauryn Hill, watching her back, there's no need to say a little prayer for her.

"I'm cooking, and my voice is at an all-time high—the clarity, the range, everything," says Franklin, who attributes the pristine vocal quality to ending her longtime addiction to smoking.



FRANKLIN

"With one thing after another happening in my personal life, it was hard to get into the groove. I was finally ready to throw down new music. Everyone is saying it will explode, but I don't assume anything. I just hope everyone loves it as much as I do."

Retailers anticipating the album say that "A Rose Is Still A Rose"—Franklin's first studio effort in more than six years and her 49th album overall—smells sweet.

"There is so much more interest in this album compared to everything Aretha has done since 1989," says Jim Baumann, senior buyer for the 42-store, Miami-based Spee's Music Inc.

"I have buyers from my stores calling me off the hook about getting music. The video's strong, the [title track] single's catchy, shows are scheduled here,

(Continued on page 91)

Warner's Sanz Enters Spain's Record Books

■ BY HOWELL LLEWELLYN

MADRID—Alejandro Sanz has rewritten the record books in Spain. Moreover, this Andalusian musician—who is apparently as comfortable hanging out with Slash of Guns N' Roses as with top flamenco dancer Antonio Canales—is a perfect example of why local repertoire is such a powerful force in European music markets today.



SANZ

Since its release last August, Sanz's fourth album, "Más" (More), has sold more than 1 million pieces in Spain alone and logged 21 consecutive weeks at the top of the national charts, according to Warner. No other artist, domestic or international, has achieved either feat.

Warner Music, his label for the past seven years, is feeling the benefit. The performance of "Más" boosted the company to market leadership in Spain.

Last year with a 20% share—the strongest statistical performance of any Warner Music International (WMI) affiliate in the major European markets.

Now, "Más" is beginning to show solid numbers in Latin America, with sales of 125,000 in Mexico, 70,000 in Argentina, and 30,000 in both Chile and Colombia, according to WMI. Sanz is touring the region until March 3 and then returns directly.

(Continued on page 78)

Czechs Check Out Hip-Hop

PolyGram's Chaozz Is Leading Act

■ BY MICHELE LEGGE

PRAGUE—The task of etching out a groove for hip-hop here has landed in the hands of PolyGram act Chaozz.

The foursome continues to command sales of the genre in the Czech market since last September's release of its second album, "Z Predeleklika" (Motherfucking-lock) on PolyGram. Many industry figures hope Chaozz



will help others to see the creative and vibrant hip-hop scene here in a more commercial light.

Some 27,000 copies of the Czech-language album have been sold in the Czech and Slovak republics, according to the label. Chaozz's first album, "a nasch chab" (and the chaos began), released in July last year, has sold 44,000 units to date, says PolyGram,



CHAOZZ

going gold in both the Czech Republic (30,000 units sold) and Slovakia (7,500).

While there is no shortage of acts, sales of hip-hop music in Prague are generally "very average," says Petr Zakostelny, manager of the downtown Prague store of the national chain Popcorn.

"Right after Chaozz's newest (Continued on page 80)

Mercury's Shania Twain 'Comes On Over' To Europe

■ BY PAUL SEXTON

LONDON—When European executives at Mercury asked Shania Twain to "Come On Over" in order to bring her profile here closer to her North American superstar status, she didn't need asking twice.

Despite her record-breaking sales achievements in the U.S. and her native Canada since hitting the commercial big league in 1995, Twain remains largely a specialized taste across most of Europe. But the artist and her label are taking a highly proactive approach to amending that situation with the release of an



TWAIN

"international" edition of her "Come On Over" album and some high-profile personal promotion.

Since its release in the U.S. last November, the original "Come On Over" has swiftly climbed to triple-platinum status, tying the eke of her achievement with the breakthrough album "The Woman In Me," certified for 10 million U.S. sales. The new version of the album was released in most European territories Feb. 16, with a March 9 street date in the U.K. And even ahead of her scheduled personal appearances, early signs point to European media acceptance of the introductory single, "You're Still The One."

The track has had early playlist additions at outlets ranging from Capital FM London and BRMB Birmingham. (Continued on page 79)

BMG Music Publishing Congratulates Writer/Producer

Manuel Seal

on His Recent Billboard Chart Success with Usher:

"Nice & Slow"

#1 Hot 100 Singles chart

#1 R&B Singles chart



"You Make Me Wanna..."

#1 for 11 Weeks R&B Singles chart

#2 Hot 100 Singles chart

#1 Debut on U.K. Singles chart

New Zealand's Bic Runga 'Drives' Sony Debut To Top

BY JOHN RUSSELL

AUCKLAND, New Zealand—Bic Runga's risky decision to produce her debut album, "Drive," has been vindicated by the song's phenomenal success here.

"Drive" spent four weeks at the top of the Recording Industry Association chart and was recently certified triple-platinum (40,000 units), easily making the 21-year-old singer-songwriter the biggest-selling New Zealand female artist.

Sony is now preparing Runga's move into the international market: "Drive" has already been released in Hong Kong, Singapore, and Malaysia and is scheduled for release in Europe and Australia in March and the U.K. in April.

In the U.S., "Drive" is due to hit stores April 28 on Columbia. "Sony is the first single to be unveiled in America and will be serviced to radio this month."

Runga shot a video for the track in early December in Los Angeles and found the experience an eye-opener. "There were about 40 more in the crew than there would be on a New Zealand shoot, and the budget was 10 times more," she says. "It was interesting to see just the difference in the standard of the catering."

To coincide with the single release, Runga is due to advance her first showcase gigs in late February in Los Angeles, before returning to tour in the U.S. and Europe during the Northern Hemisphere's summer.

Runga signed her first record deal with Sony Music in September 1995, after GM of A&R Paul Ellis (now with Sony Music Publishing in New York) released her first demo recordings. In December of that year, Sony released an EP titled "Drive," the title track became a hit on college radio nationwide, and Runga walked away with the award for most promising female vocalist at the 1996 RIANZ Music Awards.

At that stage, Runga had already abandoned two album sessions with local producers, as she was unhappy with the direction being taken. At the suggestion of Sony, Runga traveled to Ballyvaughan, Ireland, to work with producer Nial Macdon and former Crowded House bassist Nick Seymour. Again, the project ground



RUNGA

to a halt.

"I wouldn't express anything," recalls Runga. "I was on some ridiculous humble trip. I thought that everyone was doing me big favors and that I had no right to say what I wanted. The failure of those sessions was my own fault because I wouldn't say a word."

Shortly after her return to New Zealand, Runga was involved in a serious car accident, and while recovering in the hospital, she made the decision to produce "Drive" herself.

That idea initially concerned Michael Gladding, managing director of Sony Music NZ. "I thought for somebody so young and so relatively new in the recording process, it's a big task," Gladding says. "Her argument was, 'I've tried the people you said I should try, and I believe I could do a much better job.' She was so confident that she could deliver it, we had to give it a go."

Runga and her three-piece band recorded "Drive" in Auckland in March 1997, then, as requested by Sony Music in the U.S., the record

(Continued on page 31)

GMA Hopes Dove Awards Take Off Telecast Aims To Entertain, Stress Diversity

BY DEBORAH EVANS PRICE

NASHVILLE—In the wake of statistics released Feb. 13 showing a 32% increase in the number of Christian music releases in 1997 over the previous year, the Gospel Music Association (GMA) is gearing up for the telecast of the 29th annual Dove Awards. GMA hopes the program will show viewers why the genre is one of the industry's fastest-growing markets.

SoundScan began tracking sales of Christian music in 1995, and Billboard's Top Contemporary Christian album chart and Top Gospel Albums chart incorporated SoundScan data in April 1996. With those changes, 1996 was the first full year of SoundScan in the Christian market, and the year's sales were reported at \$83.3 million. In 1997, SoundScan reported 44 million albums. Those numbers don't include albums sold through record clubs, at festivals, or by artists. "It's pretty phenomenal," says GMA president Frank Bredesen.

According to Bredesen, the GMA plans to give TV viewers a broad look at the industry talent that fueled those strong sales on the upcoming Dove Awards. The three-hour program will be broadcast live on TNN April 28 from the Nashville Arena. "We try to reflect the musical landscape," Bredesen says. "We try to balance the attention between showcasing how diverse our industry is and also building a television show that is interesting, entertaining, and fun."

Bredesen says there can sometimes be "remote-control clicking" when viewers just tune in to see awards presented in their favorite genres and then switch channels. He's confident that the talent on this year's show will hold viewer interest from start to finish. "We think if we play those hits back for people," he says of the nominated music, "people will watch the entire show."

John Tesh and Naomi Judd will co-host the Dove Awards, which will conclude the activities of Gospel Music Week. "The reason we've been over-whelmingly positive," he says of the hosts, "I've had a few individuals who have been genuinely wondering if we're

doing the best thing by going outside our artist base," he says. "This is not the first time we've gone beyond our label borders. This year we have hosts that, in addition to their music backgrounds, are also known for their entertainment personas... It's definitely a strategic move to broaden our audience."

The Dove Awards will be produced by Nashville-based High Five Entertainment. A one-hour pre-show telecast will include both live and taped segments. According to Bredesen, awards will be presented on the air in at least



10 categories. In previous years, only seven awards were presented.

Steven Curtis Chapman garnered the most Dove nominations this year with nine nods, including recognition in the artist, male vocalist, and songwriter categories. De Taik's Toby McKeehan followed with eight nominations, and Jars of Clay lead vocalist Dan Haseltine received seven. De Taik and Jars of Clay both were nominated in five categories. Industry mainstay Kathy Troccoli and newcomer Chris Rice, the first artist on Michael W. Smith's Rocketown label, each received six nominations.

Bredesen says constituents were pleased to see veterans like Troccoli and newcomers like Rice garner so many nominations. "I love to see new performers come in and get the recognition of our artistic community," he says.

Awards will be presented in 44 categories, including the new categories of Spanish-language album, enhanced CD, and bluegrass song and album. The awards are voted on by more than 5,500 members of the GMA.

A partial list of nominees follows: Artist: Bob Carlisle, Steven Curtis Chapman, Jars of Clay, Kirk Mullins, Point of Grace.

Songwriter of the year: Steven Curtis Chapman, Toby McKeehan, Chris Rice, Michael W. Smith, Kathy

Troccoli. Male vocalist: Bob Carlisle, Steven Curtis Chapman, Kirk Mullins, Jonathan Pierce, Chris Rice.

Female vocalist: Crystal Lewis, Rebecka St. James, Kathy Troccoli, Joel Velasco, J. Vennema.

Group 4HIM, De Taik, G&D's Property, Point of Grace, Jars of Clay.

New artist: Avalon, Caedmon's Call, G&D's Property, Chris Rice, Smalltown Poets.

Producer: Brown Bannister, Kirk Franklin, Toby McKeehan, Charlie Peacock, Steve Taylor.

Song of the year: "A Baby's Prayer," written and performed by Kathy Troccoli; Reunion; "Free," written and performed by Steven Curtis Chapman, Sparrow; "The Walked A Mile," written by Dan McKeehan, performed by Jack Cross, Reunion; "Hope To Carry On," written by Rich Mullins, performed by Caedmon's Call; Warner Alliance; "Let Us Pray," written and performed by Steven Curtis Chapman, Sparrow; "Live The Life," written by Michael W. Smith and Brent Bourgeois, performed by Michael W. Smith; Reunion; "On My Knees," written by David Mullin, Michael Coleman-Mullin, and Michael Ochs, performed by Jari Velasco, Myrrh; "People Get Ready," written by Brian Ray, performed by Crystal Lewis, Myrrh; "Shout To The Lord," written and performed by Darlene Zschech, Integrity; and "Stomp," written by Kirk Franklin, George Clinton Jr., Gary M. Shider, and Walter Morrisson, performed by G&D's Property and Kirk Franklin, B*rite.

Shortform music video: "A Flewery Song," Five Iron Frenzy; "Five Minute Walk," "Colored People," De Taik; ForeFront; "Crazy Times," Jars of Clay; Essential; "Flood," John O'Leary; Essential; "Prophet, Priest & King," Smalltown Poets, ForeFront.

Pop/contemporary album: "Behind The Eyes," Amy Grant; "Myrrh: Deep Enough To Dream," Chris Rice, Rocketown; "New Dawn," Jars of Clay; Essential; "Tribute," Jars of Clay, Essential.

RECORD COMPANIES. MCA Records in Universal City, Calif., promotes Jeremy Hammond to VP of marketing; Azim Rashid to national director of R&B music; and LuJuana Johnson to national director of R&B promotion administration. Hammond was a partner in Unity Entertainment, Rashid will continue his MCA duties as regional director of the Northeast, and Johnson was assistant to the president of R&B music at MCA.

Epic Records in New York promotes Jacqueline Saturn to VP of alternative radio promotion. Saturn was senior director of alternative radio promotion.

Karen Yee is promoted to VP of artist development at Island Records in New York. She will continue to oversee touring for Island Records, Island Records, and Rocket Records.

Jive Records in New York pro-



motors David McPherson to VP of A&R. He was senior director of A&R. VP Records supports Doug Ingold West Coast head of promotion, L.A. Karen Durkot Northeast regional promotion director, New York; Peggy Miles Southeast regional promotion director, Atlanta; Kevin Ray Midwest regional promotion director, Detroit; and Heather Luke Western regional promotion director, San Francisco. They were, respectively, VP of promotion at Freeworld Recordings, VP of promotion field operations at American Recordings,

Southeast regional promotion rep at Priority Records, Midwest regional promotional manager at Island Records, and PD/musician at KJFE Santa Barbara, Calif.

Michael W. Smith's new hire John Grady to senior VP of sales, marketing, and promotion; Retta Harvey to senior director of video; Claudia Maki to senior director of A&R administration; and Lisa Wahls to director of media relations. They were, respectively, senior VP of sales, director of video, director of A&R administration, and manager of media

relations. Arista/Nashville appoints Frank Hamlin director of operations and Tammy Kohlborn coordinator of artist development. They were, respectively, a graduate student and a temporary employee.

Arista Records in New York promotes Sheri Lee to senior art director and Michele Marietta to director of advertising, creative services. They were, respectively, art director and director of advertising/merchandising at Rhino/Astralwerks Records. Caroline Records in Los Angeles

names Malia Doss VP of business affairs. She was VP of licensing and contract administration at EMI-Capitol Entertainment Properties.

PUBLISHING. Famous Music Publishing Co. in New York promotes Mary Beth Roberts to VP of catalog development. She was senior creative director at Famous Music.

BMG Music Publishing International in Los Angeles names Sabine Roux manager of international acquisitions. She was publishing manager at the French Music Office.

WE'RE ALREADY HOT ON THE TRAIL OF NEXT YEAR'S HANSON.

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GOOD LUCK TO THIS YEAR'S GRAMMY® NOMINEES



Arden Hopes For 'Happy?' Legs A&M Sees Further U.S. Breakthrough

■ BY LARRY LEBLANC

TORONTO—While "Inesentive," on her sophomore A&M album, "Living Under June," provided Jann Arden with a U.S. breakthrough, the Calgary, Alberta-based A&M singer/songwriter vowed not to have such a pop-based track on her follow-up album, the unambiguously titled "Happy?" to be released in the U.S. by A&M March 24.

"Inesentive" may have been the catalyst to get me in the [U.S.] door, but when people listen to "Living Under June," they realize there's more to it than that song," says Arden. "I had written a song [for this album] that [like "Inesentive"] could be a [pop] hit, but I pulled it off. It didn't fit with anything else."

Released in the U.S. in February 1995, "Living Under June" has sold 500,000 units in the U.S., according to SoundScan. The album reached No. 1 on the Heatseekers chart the week of May 4, 1996, and peaked at No. 76 on The Billboard 200 the week of Aug. 17, 1996.

According to Broadcast Data Systems (BDS), "Inesentive" was the No. 19 most-played song of 1996 in the U.S. Released in Canada in January '94,

"Living Under June" has sold 520,000 units there, according to Randy Wells, senior VP of A&M Records (Canada). Unlike their U.S. counterparts, Canadian artists embraced such tracks as "Could I Be Your Girl," "Unloved," "Good Mother," "Wonderdrug," and "Looking For It."

Arden, the 35-year-old, self-described "alternative to the Spice Girls," is not concerned about the potential lack of an instant hit on "Happy?" "I just tried to write [songs] that are sincere. [As a result] this album has really good legs under it."

John Reid, chairman of the PolyGram Group (Canada), agrees. "I've seen it clearly helps to have an absolute home-run smash hit like 'Inesentive,' but this, as an album, is a better all-around disc."

"I'm thrilled with the career that it's having," Arden adds. "It exceeds my wildest expectations. It feels good to have a few bucks in my pocket and to have my integrity and my sense of

humor intact."

Arden's offbeat humor is evident on the front cover photo of "Happy?," which features a close-up of the singer sucking her thumb. The track features a more conventional photo in the same pose. "[A&M executives in the U.S.] think the thumb-sucking is hideous," she says laughing. "It was an outtake which I thought was cynical, witty, and funny. I kept coming back to it. I wanted them to package the album [with two separate covers], but that never came to fruition."

A&M serviced the first U.S. single, "Wishing That," to AC, but A&M, modern AC, and triple-A stations Feb. 10. A clip has just been completed by Calgary

(Continued on page 32)

John Reid, chairman of the PolyGram Group (Canada), agrees. "I've seen it clearly helps to have an absolute home-run smash hit like 'Inesentive,' but this, as an album, is a better all-around disc."

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Techno's God Lives Underwater Resurfaces On The 1500 Label

■ BY CARRIE BORZILLO

LOS ANGELES—If the early radio airplay and dedication, then God Lives Underwater might just be poised for a breakthrough.

Though "From Your Mouth," the first single from the techno-rock act's 1500/A&M bow, "Life In The So-Called Space Age," due March 24, wasn't officially shipped to radio until Feb. 13, the song has been garnering play on 35 stations for the past few weeks.

Among the early believers are modern rock outlets KRRK (KROQ's sister station), KNDD (the KROQ's Seattle, WFNX Boston, and KROQ Los Angeles). The song is a top 10 most-asked-about track at K96, which also placed the act's "No More Love" from its 1995 self-titled EP back into rotation.

"The reaction to it's been very good,"

says X96 PD Mike Summers. "We've been playing it for the past few weeks. A lot of people in this market enjoyed their last record, and they have a good touring base here. We've been getting a lot of curiosity calls about it."

Scott Carter, director of product development at A&M, is impressed as well. "We haven't seen a song get this much air since this soon in a while," he says.

1500 is A&M's new electronics/techno-oriented label headed by Philip Blaine and Gary Richards (aka DJ Destroyed), who manages God Lives Underwater and brought the act to American Recordings, which released its debut EP and full-length album, "Empty," in 1995.

Richards also co-produced the first two releases from the rural Pennsylvania-bred, Los Angeles-based act, which consists of Jeff Turan and David Reilly, and serves as executive producer on "Life In The So-Called Space Age" which was produced by the band and Gary Dobbins (aka Master Frequency) and released in the act's home.

"Our first album was done in 1992.

(Continued on page 22)

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Depeche Mode Tribute A Dream Come True; Bacons Serve Up Tasty Effort

SONGS OF FAITH AND DEVOTION: Depeche Mode will get the major-label tribute treatment this summer when 1500/A&M releases "For The Masses" in June. Among the acts who have cut tracks are Smashing Pumpkins ("Never Let Me Down Again"), Dishwalla ("Policy Of Truth"), Monster Magnet ("Black Celebration"), and God Lives Underwater ("Fly On The Windscreen").

The tribute has been the dream of 1500 heads Phil Blaine and Gary Richards for quite some time. Blaine says, "Everybody at 1500, especially me and Gary, have been huge fans of Depeche Mode, as is one of our main signings, God Lives Underwater, whom Gary has been managing for a long time. We always just talked about how much we loved Depeche Mode and how it was our ideal band in terms of what we'd love to have: cool electronic, unique production with songs. And we said, 'Hey, wouldn't it be cool to do a tribute for them?'"

That's just one of the things you get to do when you have your own label. While many tributes have fallen on deaf ears when it comes to consumers, Blaine thinks "For The Masses," whose title is taken from Depeche Mode's 1987 album, "Music For The Masses," has a better chance than most because of Depeche Mode's wide appeal. "A lot of people are doing tributes for obscure artists who influenced other artists, but this is a band that influenced artists and people," says Blaine. "Martin Gore wrote beautiful songs."

Although the band is not taking an active role in the tribute, Blaine says it has given the project its blessing, trumpeting it on its World Wide Web site and newsletter. Blaine adds that he had lunch with (Depeche Mode singer) Dave Gahan six months ago, and he mentioned how much he'd love to have Martin Manson on it. We don't have them yet; they're busy recording their album."

Blaine supplied artists with a list of potential tracks but also gave acts leeway to choose other songs if they wished.

"We'd like to have stuff that's more familiar, but Gus Gus wanted to do 'Monument,' which is obscure. But we said sure. If they had a vision, we wanted them to follow it."

THE BROTHERS BACON: Look for the first video from the Bacon Brothers to begin airing on VH1's "Crossroads" in late February. The clip is for "Boys In Bars," a standout track from the duo's debut,



by Melinda Neuman

"Forosoco," which came out a number of weeks ago on M.S.-distributed Bluxo Records.

Kevin Bacon remembers the first song he wrote as a young teen in the early '70s. "It was called 'The World.' I wrote it for Michael Jackson. Of course he never heard it," he says, laughing. "We're saving it for really big artist," chimes in his brother and musical partner Michael.

As most people know, Kevin's budding music path gave way to his extremely successful movie career. But he never gave up on the music. Neither did Michael, who's made a career as a composer for music and film. (Michael also had an album out on Columbia in 1969 as part of a duo, Good News, and two solo records on Monument.)

The album, "Forosoco" (the too-precious title is an amalgam for folk, rock, soul, and country, the genres of music that inspired the Bacons' material), is a very pleasant, mainly acoustic offering that's perfect for triple-A and roots-music formats. While it's always tempting to dismiss as mere vanity projects musical efforts by people known from other careers, it's clear that both Bacon know their way around a chord or two. And brotherly harmonies shimmer on a number of tracks. Among the guests on the album are Jonathan Edwards, Jon Bon Jovi, and saxophonist Andy Sheppard.

Though they are happy to be on Bluxo, a Florida-based indie, that path wasn't what the brothers envisioned when they started recording labels.

"We got turned down by every major in the country," says Kevin. "I don't really know the reason, but in a lot of ways, it was the best thing for us because we were able to make the record exactly the way we wanted to and not have someone sweep down and say, 'Hey kid, here's what we're going to do for you. First, we're going to give you a haircut.'"

Adds Michael, "With a smaller label, there isn't that kind of pressure to impress a corporation in the first month with what you can do. I chased the record business man for months in the '80s, and I was never successful with that."

This way, the brothers feel, they can work the record on their own terms and tour when they can (they just completed dates in St. Louis and their hometown of Philadelphia and often play New York's Bottom Line).

Look for the Bacon Brothers on "Late Night With Conan O'Brien" March 18, two days before Kevin's newest movie, "Wild Things," opens.

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India
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Elton John (PRS)
Eric Johnson
George Jones



7 **Paula Cole**
Nominations

3 **Sarah McLachlan**
Nominations

8 **Babyface**
Nominations

3 **Mariah Carey**
Nominations

3 **Allison Krauss & Union Station**
Nominations

3 **Patty Loveless**
Nominations

3 **Jamiroquai (PRS)**
Nominations

John Kander
 Jay Kay
 Garrison Keillor
 Toby Keith
 Aaron Jay Kernis
 Ali Akbar Khan
 The Kinleys
 Lil' Kim
 Joe Lovano
 Claire Lynch
 Arif Mardin
 George Martin (PRS)
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 Mighty Clouds of Joy
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 Van Morrison
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 Bob Newhart
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 Burning Spear (PRS)
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 Junior Wells
 Jerry Wexler
 Ian Whitcomb
 Vanessa Williams
 Anthony Wilson
 Vickie Winans
 Paul Winter
 Bobby Wood
 Phil Woods
 Wu-Tang Clan
 Maury Yeston
 Dwight Yoakam

2 NOMINATIONS

Clint Black
 David Bowie (PRS)
 Boyz II Men
 Meredith Brooks
 Foo Fighters
 Kenny Garrett
 John Lee Hooker
 J.J. Johnson
 Charles Kuralt
 Patti LaBelle
 Taj Mahal
 Nicholas Payton
 The Rolling Stones
 Take 6
 John Williams

4
Kirk Franklin
 Nominations

5
R. Kelly
 Nominations

3
Dave Grusin
 Nominations

3
Fleetwood Mac
 Nominations

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Artists & Music

GOD LIVES UNDERWATER

(Continued from page 16)

and back then it sounded like it came from another planet," says singer Reilly, who programs the music with Turso.

"With all the trends that have happened since the '80s, anyone that could afford a sampler made music whether they were a musician or not. I think right now monotonous techno is going to die, and hopefully songwriters will embrace the technology."

God Lives Underwater is doing just that on its third release: writing "songs," but with an electronics/techno edge. If one took the lyrics and the melodies away from the music, the songs could easily be performed on guitar or piano rather than on computer with Pro Tools, which is how the music on "Life In The So-Called Space Age" was made. Conversely, if one took the music without the words or melodies, the songs would be straight-up techno.

"You can hear a lot of different things on this album," says Reilly, who, like his partner, has a techno side project. Reilly's is dubbed Robot Teen America. "I listen to more indie stuff and shoe-gazer stuff like Slowdive, Catherine Wheel, Pale Saints, Spiritualized. Jeff likes more techno but also Beatles and Bowie. We've always liked bands like Prong and Meat Beat Manifesto, too."

God Lives Underwater is a hard act to define, even for its members. "I'm even at a loss for a category," says Turso. "The techno [tag] comes from us using the same tools as a techno band, but we just like to write songs and produce them with synths and samplers."

"We're a rock band," offers Reilly. "Whether there's guitar on it or not. Our ultimate goal is to make a record like 'Led Zeppelin II' or [the Beatles'] 'Sgt. Pepper's [Lonely Hearts Club Band],' but to take it to another level that's, again, not monotonous techno."

1500/A&M began setting up this album nearly 2½ months prior to its forthcoming release.

The label's first move was to issue 12-inch vinyl of the album version of "From Your Mouth," a remix of the song by Turso's techno side project Mass Hysterio (which has released a 12-inch and a single on 1500/A&M), and a cover of Depeche Mode's "Fly On The Windscreen." "Fly" will be released on 1500/A&M's Depeche Mode tribute album, "For The Masses," this summer.

The vinyl was sent to radio specialty shows, DJ pools, and clubs the first week of January, and the CD single went to select modern rock and specialty shows the following week.

In addition, within the past month, the label distributed stickers, postcards, and cassette samplers in the act's key markets, which are Philadelphia, New York, Boston, Washington, D.C., Cleveland, Detroit, Chicago, Atlanta, Los Angeles, Phoenix, and Denver.

"We're already selling tickets for their [Feb. 13-March 9] promo tour by letting kids know on the Web about what's going on," says Richards. "There are a bunch of God Lives Underwater fan sites and a newsgroup, and we keep those people up to date on what the band is up to."

God Lives Underwater also stands to raise a few eyebrows with the video for "From Your Mouth," which was directed by Roman Coppola. Says Richards, "It features this kid from Japan who holds a world's record for eating, and he ate all the food and we have it coming out backwards out of his mouth. It's bizarre."



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ARDEN

(Continued from page 16)

film/video director Jeth Weinrich, who has shot all Arden's videos to date. Scott Emerson, national director of AC and adult top 40 promotion for A&M (U.S.), says, "We'll be going at every AC angle. A lot of stations that are still playing 'Inesentive' are modern AC. She's turned into their Celine Dion. So we'll be hitting the modern ACs very hard at the beginning."

The label will attempt to capitalize on Arden's foothold in the U.S. market provided by "Inesentive." "Jann made a lot of friends at radio last time around," Emerson says. "Many people felt very much part of the 'Inesentive' [success]. Jann will be [in the U.S.] for some [personal appearances], and we'll have her do the 'jerrin and grip thing' again. She's great with that. Radio stations love her. You bring her in for 10 minutes, and she stays for an hour."

"Jann's best weapon is herself," agrees Morty Wiggins, senior VP of marketing for A&M (U.S.). "She's a funny, funny person. Getting her on TV and meeting [key] media, those are our goals. We're also looking to tie in with a corporate sponsor that will help us bring our message directly to consumers via samples, shared promotions, and shared advertising."

Arden's longtime manager, Neil MacGonnigil of Music Works Inc., expects her to begin touring U.S. markets in May. "We're now trying to get on the right package," he says.

Arden is booked by William Morris in the U.S. and by S.L. Feldman & Associates in Canada.

Booped by a 36-date national concert tour, running from Oct. 9 to Dec. 8, "Happy?" is an impressive success in Canada. Released Sept. 23, the set, which peaked at No. 2 on *Sonoclip*'s Canadian album chart, has sold 180,000 copies, according to Wells. The lead-off single, "The Sound Of," topped the BDS Canada-derived pop adult chart in October. The follow-up, "Wishing That," released Jan. 5, is No. 13 on the BDS pop adult chart for the week ending Monday (23).

"Jann Arden's one of Canada's top artists, and we play her quite a bit," says Wayne Webster, music director at hot AC CKFM Toronto. "We jumped on 'Wishing That.' We played the 'The Sound Of' for over 20 weeks. It wouldn't go away."

Fatigued by more than two years of touring behind "Living Under June," Arden found it agonizing preparing songs for her highly anticipated follow-up. However, she did, in the same period, produce her backup singer Lin Ecker's "One Beautiful Wife," the first release on Arden's Big Hip Records.

"It was overwhelming being on the road for two years, and I lost interest in music in general," Arden says. "By the time I got home [to Calgary], the last thing I wanted to do was pick up my guitar."

As a result, a month prior to recording, a panicky Arden had only "Wishing That" completed to her satisfaction. "I really had to sit down and get writing," she recalls. "I had bits and pieces [of ideas] strewn throughout my mind, but I had never sat down to write them out. Once I got going, I was fine. It was just getting over the hump."

As with her two previous albums, the dark-hued and melancholy "Happy?" was produced and mixed by Ed Cherney and engineered by Duane Seyko-

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Artists & Music

DOMESTIC ACTS OVERCOME 'ANTI-SUCCESS' MIND-SET

(Continued from page 5)

around the globe, this country's musicians are shaking off the self-defeating attitudes that have prevailed here.

The Getaway People and Babel Fish signed to Columbia Records and Atlantic Records, respectively, have—along with Lind (Universal), Secret Garden (PolyGram), and Sinéad (PolyGram)—helped raise the visibility of the Norwegian music business. Rock band Låbho and techno wizard Bitchsphere are also garnering critical praise from U.K. media.

Just international attention is unprecedented, yet Norwegian labels are not behind any of this new buzz. Instead, international labels are spot-

they receive their American influences from the '60s and '70s, but the band has also married those influences perfectly with '90s technology."

Former Suena Music label A&R manager Marianne Lillén, now music director of Norway's national public radio of 40 stations NRK P3, says, "It's a sign of fortune for us here who are working with music that fits well into the Norwegian record labels, but in the case of the Getaway People, I said straight out that it was a good idea for them to get signed directly to the U.S. Their music genre fits well into the U.S. market, and if you have success there, you will eventually have success in Norway as well."

The Getaway People's lead singer, Boots, says the act did have interest from local labels, but for older music that the members felt was no longer representative of the band's aesthetic. Moreover, he says, the band believed that international stereotypes could prevent it from breaking through on a global level.

The Getaway People record company loves your music and signs you and tries to push it out to Germany or England or Japan. It tends to end up at the bottom of the pile," says Lind. He also notes the effect of the Norwegian record company: "God knows they try hard enough, but it's hard to break that [perception of] 'Well, it's Norwegian, so it must not be for us.' It's a little bit of a chicken-and-egg situation. That week, and pretty soon you're totally out of contention."

Babel Fish, whose music brings to mind Tom Waits and The Spector and

Crowded House, was also virtually unknown to the Norwegian public upon its signing to a worldwide deal with Atlantic last year. The band previously had only one substantial radio hit, "Mania," which was never released commercially here.

Its debut album is set to be recorded in New York soon and is scheduled to be released in the early spring in the U.S. and Norway, according to Atlantic (U.S.) director of A&R Jim Welch, who signed Babel Fish.

"Their manager was in New York, and he came by, and played a couple of songs," Welch recalls. "I spent a couple of weeks listening to their music,



DSOUND

then I went to Norway to see them play live. The band had "The end of the world" as their first single in Norway, called 'Mania,' which was a hit on the radio charts there. The signing process happened very quickly."

The band's origins aside, Welch underscores that it was the music that sold him on the signing. "The band simply has great songs," he says. "When I heard their music, I didn't

care what country they were from. Their songs are very modern, yet rooted in traditional pop writing. What I like about Babel Fish is they don't really follow any trends. They have a timeless quality."

He also singles out Babel Fish lead singer Jan Van Ravens as making a striking impression. "There aren't too many great male lead singers in bands right now, but Jan has real star quality," he says.

WHY NOW?

Observers here disagree as to why Norway, whose last worldwide export was a hit in the '80s, has only recently begun to emulate Denmark and Sweden in exporting acts. Certainly, in the early '90s, the market was plagued by parallel imports, which affected the ability of local majors to invest in talent.

Changes in broadcasting may have helped re-energize local music. The only national top 40 radio outlet, NRK P3, launched four years ago, is often credited for breaking rap and R&B product. The station also took on a role in exposing new talent, for instance by playing Lind's demo tapes.

Jonny Sjö, bass player of pop/punk combo DSOUND, which is being promoted by PolyGram International in Europe, acknowledges, "There's absolutely a fresh wind in Norway [in terms of R&B music]. The band's vocalist, Simone, says, 'Fortunately, radio stations don't just play music with fuzz and electric guitars anymore.'"

Yet in terms of pop, the country still lacks would-be stars.

Norwegians have to battle their own compatriots to achieve success. A unique combination of social mores, national characteristics, labels' local A&R policies, and available talent conspire against the development of superstar acts, say observers here.

Universal Music managing director Petter Singsaas says that he believed he would be besieged with tapes after signing Lind. "But we still get the weekly 10 demo tapes from metal bands, which still represent the most viable music genre in Norway today," he says. "It's almost like there's an opposition to pop artists like Aqua."

In the process of planning the coun-



GETAWAY PEOPLE

try's first music export conference, to be held in August, industry representatives noted that the pop environment in Norway, including artist management, songwriters, and publishers, is still in its infancy.

Virgin Records local A&R manager Hans Olav Grøthegm says a talent like BMG Sweden-signed Robyn

(Continued on page 26)

ting and signing talent that A&R executives here tend not forward as overseas contenders.

Lind is one of Universal Music International's three worldwide priorities this year, and he started recording her debut English-language album Jan. 19 in Philadelphia (Air-Waves, Billboard, Feb. 7). The album, due in the fourth quarter, is keenly anticipated due to her European success with Warren G on the "Prince Igor" single from "The Rapademy" album and the omnipresent "Titanic" soundtrack (Billboard, Feb. 21).

Other Norwegian acts will see an international push this year, including Trine Rein (EMI Norway), Uni Wilhelmson (PolyGram Norway), Kane & the Covenants (aka the Euroboys) (Virgin Norway), Norwegian/Pakistani artist Deepika (Warner U.K.), the Tuesdays (Arista U.S.), and DSOUND (PolyGram Norway).

Meanwhile, a new album by Låbho, "Killing Some Dead Time," will be released Feb. 16 on independent Fire Records in the U.K., where it is keenly anticipated, and on Voices of Wonder in Norway and March 10 on Walter Yetnikoff's Verve label in the U.S.

Pop/funk outfit the Getaway People, formed in 1984, have never had a domestic release and were recently signed directly to a deal with Columbia. Their self-titled album is due in the States April 7, and the single "She Gave Me Love" will be worked in U.S. radio. "Originally wanted to sign them to my Medicine label, and the band originally wanted to sign to an indie label because they thought they'd get more attention at an indie," says Kevin Patrick, VP of A&R at Columbia (U.S.), who signed the group. "But once I got to know the band and their music, I realized they had a lot of material that appealed to a global potential. It became clear to me they should be signed to Columbia and they'd have a better home at this label, and the band eventually agreed."

Patrick says the act's distinct sound will serve it well in helping it stand out from the pack. "They have a unique sound, funky sound. It's obvious that

UNIVERSAL'S LIND POISED FOR WORLDWIDE INTEREST

(Continued from page 5)

Morris' early effort last June lighted the touchwood for Lind's international career (Billboard, Nov. 1, 1997).

The first national signing to MCA Music Entertainment Norway (as it was known when he signed in 1995) was Lind was marketed in his homeland as Sway. He resumed using his birth name to head off potential legal problems with acts around the world already using "Sway" in various combinations.

Apart from sharing nationality with Aqua's Lene Crawford Nyström, Lind has little in common with the Danish popsters. His emotionally charged, adult-oriented music sits comfortably along the likes of George Michael or the more sedate output of his idol, Prince.

An unusually perfectionist, passionate, and committed artist, producer, and songwriter, Lind professed to do most of the work himself, including playing all the instruments and producing his music.

Lind says Universal's investment in his work involved traditional artist advances and involved expediting his own studio. "Fortunately, Universal saw the logic in buying recording equipment, which creatively is much more important than a perfectionist and work a lot on the details. When I get an idea in the middle of the night, I can go into my studio and work it out."

That investment has already been repaid, the artist reckons. "Adapt/hard-disc recording is more common now, which enables me to record the music in my private studio

while doing mixing and overdubs in a bigger studio," he says. "This saves a lot of time and money. Recording in a commercial studio would probably cost 10 times more."

Lind attracted major support from Morris. With the company's senior VP Jocelyn Cooper Gilstrap, Morris has personally participated in directing Lind's U.S. activities. In the U.S., Universal has committed to releasing his international debut album, "Red," although a release date is yet to be confirmed.

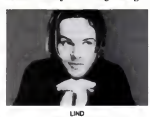
So far, Lind's international career has gotten off to a flying start. As the single is breaking in Europe, Asian markets are picking up on Lind. As such, he's on a strict promotional schedule. In early February, he visited South Korea for a fashion shoot for a consumer magazine. Lind mid-February European promotion activities are mirroring his success with the single; he'll have dates in Switzerland, the Netherlands, France, and Germany before returning to Norway. March promotion will include appearances in Italy, Portugal, Spain, Denmark, and France.

According to UMI, "Red" is in demand in South Korea, where "Susanah" is gaining a radio and video profile. The single is already in breakout rotation in MTV's Northern and Central Europe regions, MTV Asia, and VIVA Germany. It's also No. 20 on Music & Media's Hot 100 singles chart, No. 9 in Germany, No. 10 in Spain, No. 11 in Belgium, and No. 17 in the Netherlands.

To date, "Red" has sold close to 100,000 copies in Europe, and "Susanah" has sold 350,000, according to UMI.

"To understand the value of the artist, you really have to see him live," says UMI's marketing director. "His best qualities are his songs [and] his voice. And he's a really hard worker. Eggen has charmed everyone in the company and the media."

Despite Lind's photogenic nature and ease with print media, radio will be key in breaking him, says Universal Music Norway marketing manager



LIND

Helge Barra. "If we can't get the necessary radio support [abroad], the road to success will be much longer," says Barra, pointing to the crucial role radio plays in breaking the single at home. The second Norwegian single off the album, "Baby You're So Cool," was exclusively released to radio to encourage album sales. Universal used the same strategy when it debuted Aqua's "Barbie Girl" single to avoid cannibalizing the act's album sales.

Universal Music Norway managing

director Petter Singsaas emphasizes Lind's unique qualities. "It feels strange to say it, but he possesses all the abilities that an artist should have, which very few artists have today." Lind's 1996 debut of music, Bjørn Faarlund, characterizes Lind as "an artist right down to his fingertips. He doesn't think it's just 'cool' to make a record. He's undoubtedly a really serious about what he's doing."

Michael Riedel, product manager at the 40-store Hysj Hysj retail chain, agrees. "Sweden has many pop artists, but [Lind] is one of the few Norwegian ones. He owed to be a pop star instead of acting strange and eccentric and playing [traditional] rock."

Lind's 1996 debut album, "Mmm... Prepare To Be Swayed," released only in Norway, displayed his funky and contemporary sound. It sold respectable 5,000 units domestically, says Universal Norway.

It came as a positive surprise to many in the industry when the next album's first single, "Susanah," was a slow, piano-driven ballad. The new A&R direction broke Lind's definitive commercial breakthrough.

Lind's Billboard chart "Red" represents a step in the right direction for him, both musically and commercially. He describes the album as "tight, with a sure touch [and] more focused and commercial-quality pop music."

Lind has a publishing contract with PolyGram. He's managed by London-based Brian Lane, formerly associated with Yes and Asia.

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Artists & Music

NORWEGIAN ACTS FINDING WARMER WELCOME ABROAD

(Continued from page 34)

"would have been totally out of league [being signed] in Norway. There is no professional network around artists here."

Recent relevant industry events include the launch of an affiliate of the International Managers' Forum and an advanced artist-management college program, as well as the emergence of two significant independent promotion companies.

THE NORWEGIAN MIND-SET

The most interesting—and often cited—explanations of this nation's slow artist development revolve around Norwegians' mentality and social behavior.

Self-deprecation and low self-confidence affect both talent and attitude toward long-term artist development, say record companies, artists, and media here.

Fear of failure and verbal harassment from others makes Norwegians hesitant about wanting to pursue careers as pop stars.

"If someone stands out with a strong image, it's very easy to become ridiculed," says Morten Ståle Nilsen, former editor in chief at the recently closed music monthly magazine Beat.

"People are afraid to admit they have ambitions and dreams," says Virgin's Grøtthjem. "It's rare anyone comes into our offices saying, 'I want to become a pop star.' [Norwegians] admire success in secrecy."

Danish writer Aksel Sandemose identified Norwegians' distinctive traits in his book *A Refugee Crosses His Tracks* (1983), in which he identified the "Jante law."

The law consists of a set of rules that express a small society's dictation of its social standards to discourage individuals from attempting to achieve personal success.

EMI Norway recording artist Rein, who sold 600,000 units of her 1995 debut album, *"Beneath My Skin,"* most notably in Japan, is currently in Los Angeles working to get her new album. She says that working outside Norway is entirely different and that the Jante law is very much in effect at home. At an international songwriters' seminar earlier this year in France, she worked in a group with three unrelated songwriters.

She wanted to assemble a similar group of people in Norway when she came home, but the results were different. "The group members were more critical," she says. "In Los Angeles, they encourage creativity in a different way, which is very inspiring."

Annelie Drecker, founding member and vocalist of Bel Canto, says being based in Belgium with her act's label, Wrammed Dica, was an advantage. "It wasn't possible to make music for a living being based at home. It was exhausting trying to get ourselves noticed. I managed to ignore [the opposition] after a while," she says.

However, the Jante law is beginning to become less influential. "The new generation of people lives another life," says EMI managing director Michael Manasse.

Spit of drouand adds, "The Jante law is what you make of it. We haven't been a victim [of those attitudes]." Simone concurs: "If you're less satisfied with yourself, you are more easily likely to abuse other people. People in the U.S.

are more open about [success]. In Norway, you're supposed to be modest and humble about your work."

The only pop band ever to come out of Norway, a-ha, was signed directly to an international label with Warner Music in the U.K.

Paul Waaktaar-Savoy, a-ha's guitarist, explains, "It was totally hopeless [for a-ha to work out of Norway]. We knew without trying that we would have ended up in a dead-end street, so we didn't even mail any demo tapes around. We had the feeling that having a Norwegian company working with you didn't have the same power [as an international company]."

Manasse adds, "Norway has as bright a future as Sweden, provided that the labels review their A&R policies. Norwegians aren't as good at producing demo tapes [as] Swedes. The record companies have to work more with the raw material, because usually [the artists] are not mature enough to make a record. We should put them in contact with songwriters

and build the artist, instead of expecting to have an instant pop artist and advertise it on TV straight away."

Beat's Nilsen says, "[Labels] dare not work with an artist over a longer time to build up a catalog. Very few of the debut artists last year will release a new album, ever."

However, the outlook for young Norwegians is generally good; a national budget surplus and low unemployment are two reasons to be cheerful. Young Norwegians also are more conscious of international fashions and tend to be more interested in urban life than the previous generation, making labels here optimistic that new talent can make it onto the international stage.

It's also fortunate that those outside Norway are taking an interest in their music; with the country becoming as trendy as Ireland among U.K. media, the outlook is good.

Assistance in preparing this story was provided by Carla Hay in New York and Doug Reece in Los Angeles.

COMMENTARY

(Continued from page 8)

ordinary meaning." It, becomes associated with the music and performances of the band in the public's mind, the name becomes protected property and can be one of the most valuable assets of the band.

The owner of the property can prevent others from using it to deceive the public and can recover damages for its use. Since the band's entity owns the name, the then current representatives of the band entity can enforce these rights, even against former members. However, if the rights in the name are initially acquired by the band's employer, i.e., a record company or production company, or are transferred or licensed to others or abandoned, the band itself may have no claim to prevent its name from being used by others. In fact, the legal owners, whoever they may be, can prevent anyone, including the original band members, from using the name altogether if such use creates a likelihood of confusion.

How can these results and the disputes surrounding them be avoided? The only way to deal with these problems without costly litigation is to address them early in band agreements and to be aware in dealing with outsiders that the band's name is a valuable asset and must be protected. Sometimes bands spend more money choosing a name than protecting it against loss to others. This can be a costly mistake.

A carefully drawn band agreement will sufficiently deal with the issue of who owns the band name, what happens when one or more band member leaves or dies, and what rights each member has in the name in respect to ownership, voice in its use, and compensation for its exploitation. If a band member is expected to give up any right to use the band name if he or she leaves or dies, he or she should be appropriately compensated and the agreement should be clear as to the extent of his or her transfer of rights. For example, what if a former member still advertised that he or she was previously a band member? A few years ago, a former member of the band The Police sued the band for using his name in their promotional materials.

On the other hand, if one or less than all band members are intended to own the name, this must be carefully set

forth in the agreement. In respect to third-party dealings, all agreements should be drafted so as to acknowledge ownership of the name in the band and to prevent any third party from claiming any rights therein. For example, a record contract or merchandising contract should acknowledge that exclusive ownership of the name belongs to the band and that no rights will be deemed transferred or will otherwise vest in the record company or merchandiser by reason of any actions they may take to develop a secondary meaning for the name in any rights therein. There may be specific provisions that need to be incorporated in these agreements to comply with U.S. trademark law or to ensure continued protection thereunder.

Finally, it is a good idea to register the name as a service mark under the Federal Trademark Act. Such registration affords many benefits in the enforcement of rights on a national basis. Although individual states also have registration procedures, these protect the registrant only in that particular state and not nationwide.

In the U.S., bands can build rights in their name. Securing a federal registration will extend those rights to nationwide rights. Because the first-use date is key in disputes against names using similar names, getting a registration is helpful in proving prior rights, particularly if a band is not yet known in all parts of the U.S.

Registration in foreign countries is also important for bands expecting to have an international presence, for the reason that some countries, in dealing with name disputes, only look to see who registered the name first, regardless of who used it first—and this can cause costly problems for the road owner of the band name.

Registration in foreign countries is sufficient to deal with the proper protection of names. However, ignorance or disregard of these laws can lead to unexpected, costly, and even disastrous results. A few simple steps and relatively inexpensive steps under the guidance of a competent lawyer can avoid these results in the future.

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Moderator: Michael Tchong, Editor, ICONOCAST

10:30 AM - 11:30 AM

Internet Music: Breaking Bands and Building Brands in Cyberspace

The Web has opened up amazing new opportunities for the music and entertainment industries to exploit existing content and create new brand names specifically designed to fit the new medium.

Larry Rosen, Chairman/CEO, N2K, Entertainment Inc.

11:30 AM - 12:45 PM

Successful Web Music Sites

A panel of popular — and profitable — music sites discusses the market, the technology and the prospects for music on the Web.

Moderator: Mark Wachen, President, MIVE

Panelists: John Morgan, Vice President, Billboard Online & Electronic Media, BPI Communications; Marc Geiger, Principal/Co-founder, ARTISTdirect; Brad Mehl, Director, Marketing & Communications, CDnow; Nicholas Darveau-Garneau, President, Custom Revolutions

2:45 PM - 3:30 PM

Selling Music Online

Electronic commerce in audio is a \$25 million business with projections of up to \$1.3 billion by 2000. Find out how the Internet is connecting customers directly to the artists, and what that means for the economics of the music industry.

Moderator: Kim M. Bayne, President, wolfBayne Communications

Panelists: Joannie Novak, President/Founder, Kaleidospace;

Jim Howard, Director, Strategic Technology, US Web/W3-design; J.J. Rosen, Senior Vice President/General Manager, N2K Entertainment, Inc.; Rod Parker, Senior Vice President, Product Management & Marketing, CDnow

3:30 PM - 4:30 PM

Rights and Royalties in Cyberspace

How will artists control access to their work online? What are the legal concerns, and how will technology ensure the security of intellectual property?

Anthony V. Lupo, Attorney, Arent Fox

4:30 PM - 5:30 PM

Music Technology Futures

The quality of Internet-delivered audio has been going up as the costs have been coming down. Learn about the limitations and hear about the potential for high quality sound online.

Panelists: Mark Cuban, President/Co-founder, AudioNet; Scott Burnett, Vice President, Liquid Audio; John Acheson, Vice President/General Manager, Media Publishing, Real Networks; Peter Hoddie, Senior QuickTime Architect, Apple Computer Co.

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Long Journey Plotted For Mile Crave Act Gets Kudos From Carey, Listeners

BY KARU F. DANIELS

NEW YORK—Crave Records act 7 Mile is laying the roadwork for its self-titled April 14 release with a rigorous showcase schedule that includes stints as an opening act on label founder Mariah Carey's international tour. The appearances are aimed at helping the male quartet break ground in a marketplace filled with high-powered, chart-topping groups like Boyz II Men, Dr. Hill, and Imature.

Tracey Green, manager of the Brooklyn, N.Y.-based one-stop Best Street Records, says there's room for the group in the marketplace. Best Street has been playing the act's single "Just A Memory" in-store; Green says it gets "a good reaction" from listeners. "Consumers have been asking me for the release date," she says. "We're selling about 45 pieces a week, and that's very good."

WUSA, Philadelphia music director Glen "Goldenboy" Cooper calls the quartet "up and coming" and notes that the single performed well in the station's call-in "Rush It Or Flush It" contest. "We're very interested in it," Cooper says. "I don't know what their next step is, but I heard some of the cuts from their upcoming album, and it sounds very nice. I'm expecting a lot from [Crave], but I don't know how fast they're going to move on it."

Crave president Rick Biesigia says the year-old label is making this project a major priority. "These groups are so tremendous," he says. "These guys are good singers that their music is universal. I see major cross-



7 MILE

over for 7 Mile." Our intention is to work it R&B, then to cross it over into rhythmic top 40."

Crave's senior director of marketing and artist development, Hakim Abdul-Khalil, says the group's sound will make them stand out. "I think the difference with these particular guys is their ability to perform. That's the uniqueness that they bring to the table," he says. "And their vocal range, because they have very distinctive sounds to their voice. Once you hear each individual's voice, it's so distinctive that you'll remember it."

7 Mile is composed of three cousins—Luther "Squeaky" Jackson, Glynis "Lil G" Martin, and Seanteez "Tezz" Robinson—and their best friend, Delon Lucas. The members range in age from 17 to 21, and they've been musically inclined since their early years. Jackson plays guitar, piano, drums, and other instruments by ear. The group is named after a historical main street in Detroit.

OUT OF DETROIT

7 Mile has been performing together for the past two years; the group members say they were discovered in March 1996 at Detroit nightclub Network by club owner Robert Yopp and entertainment attorney Tanya Heidelberg. In June 1996, 7 Mile performed an a cappella version of "The Star-Spangled Banner" at a Sony Music emerging-artist showcase at New York's Blue Angel nightclub, where such audience members as Carey, Sony Music Entertainment president COO Thomas D. Motola, and Boyz II Men gave them a standing ovation. "After the show, our managers came up to us and told us that we had a deal," Robinson says.

He adds, "Since we've been signed to Mariah's label, she has taken an active interest in our project. Mariah has provided guidance in the studio [and has been] helping us with our stage shows and mentoring us to be more involved in the aspect of business. When you have a person like Mariah Carey taking an active role in your career, you thank God for all your blessings and realize this is the label that was meant for us."

Says Carey, "They are naturally gifted, and their guys have the talent to be around for years to come. I'm really excited about them... You can really hear how well their voices complement each other."

7 Mile signed a lucrative six-album

deal to Crave early last year and spent 10 months in the studio working on its debut release. Production and writing credits on the 14-track collection boast contributions from Bad Boy Entertainment's Steven "Stevie J" Jordan, Carey, Disco 2, Wynon, Gordie Chambers, Mark Morales, and fellow Detroit natives J. Dub and Kenny Green, formerly of the group Intro.

SPRING A LEAK

Support for "Just A Memory" (produced by Jordan and featuring label-mates) (Continued on page 24)



I Gotta Be Be. Gee Street recording artists Mykell, right, and PM Dawn's Prince Be take a break from recording "Gotta Be... Move! On Up," the lead single on the "Senseless" soundtrack, released Feb. 10.

PowerJam Stresses Survival In Music Biz; Chrome Dome Is New Home Of Soul IV Real

PROTECTING YOUR ASSETS: The theme of Urban Network's PowerJam conference, held Feb. 11-15 in Palm Springs, Calif., was largely about continuing to define and develop strategies for surviving in the music industry. Raw emotion and frustration drove many of the panel discussions toward the most pertinent and useful commentary.

"The Craft Of Being Creative—Publishing & A&R" offered a stellar panel, including Alonzo Robinson of ASCAP, Larry Robinson of Avance Records, Lynn Spillane of DreamWorks Publishing, Derrick Johnson of BMG Songs, "Big" Jon Platt of EMI Music Publishing, and entertainment lawyer Darrell Thompson, all of whom agreed that music publishing, when executed properly, is truly where the money is.

Larry Robinson said songwriting should be developed from the beginning of an artist's career. "Publishing should be seen as a long-term asset," he said. "You have to be very serious about protecting it."

Platt warned artists to beware of large advances from record labels. "The more money you make (on an advance), the bigger the commitment you have to the label! The numbers look very different on paper," he said. Both Alonzo Robinson and Thompson implored people to educate themselves by researching the music industry on their own.

As an example, Alonzo Robinson said ASCAP owes money to a lot of young songwriters who haven't followed the correct procedures in order to claim the funds. "People need to be registered [with ASCAP]," he said.

On the A&R front, some panelists suggested that R&B artists need to take more chances creatively. Those attending the discussion wanted to know what the industry was doing to find a new sound. When attendees complained about the trend of sound-alike acts in R&B, Columbia Records VP of A&R Sam Sapp, who moderated the panel, asked some of the labels how they had decided to "overpay producers" with a specific sound.

REAL SOUL: The group Soul IV Real has resurfaced with a new single, "Come See Me," on the indie Chrome Dome. The label is helmed by Robert James, who also heads the urban promotion department at Tommy Boy. The promotional single was released Feb. 10 without much fanfare. For the week ending Feb. 17, "Come See Me" garnered 384 spins at radio, according to Broadcast Data Systems, bringing a renewed interest in the group.

Soul IV Real signed to Chrome Dome in September 1997 after leaving Universal's Uptown label. The group, which consists of the four Darylemye brothers, Jason, Andre "Dre," Brian, and Christopher "Choc," has completed a

new album slated for late-spring release.

James' marketing strategy is low-key, rather than attempting to reintroduce the group with glamour and glitz. "I want to bring them through the back door," he says.

James adds that the quartet has matured and now sings songs geared toward the young female audience. "All of the group's new songs were written by Choc and co-produced by the group, which is a first for the foursome. "I'm trying to develop them and expose their talent as creative writers and producers," James says.

IN FLYTE: Gwen Ivy was named GM at Jimmy Jam and Terry Lewis' Flyte Tyne Records, effective immediately.

She'll manage the daily operations of the label, and all department heads will report to her. Ivy will oversee all business and legal matters for Flyte Tyne and set as a liaison to Universal Records, which promotes and markets Flyte Tyne's releases. She will be based in the Los Angeles office. In addition, Sheila Eldridge has been named senior VP of Flyte Tyne in New York. She will be responsible for marketing and product management.

The label's release slate for '98 includes titles from Angel Grant, Kevin Ford, and Big Jim, as well as the soundtrack to "How Stella Got Her Groove Back."

MOVING ON AND UP: Jana Fleischman, former director of publicity for Noo Trybe Records, is now director of artist and media relations for Elektra. She'll handle press for LSG, MC Lyte, K.F., Rampage, Room Service, and Adina Howard. "It's great to be at such a well-respected and successful company," she says. "I hope to continue growing as a professional, an executive, and a publicist."

THE DREAM, '98 STYLE: The King family, along with Hip-O Records, which is part of the Universal Music Group, has produced a 14-track compilation titled "Living The Dream—A Tribute To Dr. Martin Luther King Jr." The album, released 30 years after King's assassination, features the songs of such R&B, gospel, and hip-hop artists as Erykah Badu, Patii LaBelle, BLACKstreet, Aretha Franklin, Shagique O'Neil, Monifah, Rahsaan Patterson, Immature, Nuyorican Soul, Mary J. Blige, Regina Belle, and Fa Shoo. Some of the album's profits will benefit the Martin Luther King Jr. Center for Nonviolent Social Change Inc. in Atlanta, which continues the legacy of the civil rights leader. The album also offers portions of King's speech "I Have A Dream," which is incorporated throughout the album. The collection is due March 24.

Ahoy, Labelmates. Warner Bros. recording acts Somethin' For The People, Nafanul, and Eric Benét recently got together to pose for photos in celebration of their successes in '97. Somethin' For The People and Nafanul are looking forward to new singles, and Benét is recording his project album. Pictured standing from left, are Benét, Warren Wilkerson, Northeast regional promotion manager at Warner Bros.; and Kurtis Blow. In the center row, from left, are Nafanul's Stewart Diggely and Phor One One. In the bottom row, from left, are Somethin' For The People's Cat Daddy, Fuzz, and Sauce.

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Compiled from a national sample of POS (point of sale) reported by **R&B retail stores** which report number of units sold to SoundScan. This data is used in the **Hot R&B Singles** chart.

THIS WEEK LAST WEEK	TITLE ARTIST (COMPANY/PRODUCTION LABEL)	WEEKS ON CHART	THIS WEEK LAST WEEK	TITLE ARTIST (COMPANY/PRODUCTION LABEL)	WEEKS ON CHART	
1	14	ANYTIME ARREST (ARREST/PRODUCTION LABEL)	38	20	7	BUTTA LOVE NEPT (ARREST/PRODUCTION LABEL)
2	1	NICE & SLOW NICE & SLOW (ARREST)	40	21	28	BEAR AROUND THE WORLD BEAR AROUND THE WORLD (WARRIOR/RECORDS)
3	4	ALL MY LOVE ALL MY LOVE (ARREST)	46	22	42	EVERYTHING EVERYTHING (ARREST)
4	3	SEVEN DAYS MARTY, B. & J. (ARREST)	41	23	10	ALL I DO MARTY, B. & J. (ARREST)
5	22	I DON'T EVER WANT TO SEE YOU AGAIN I DON'T EVER WANT TO SEE YOU AGAIN (ARREST)	42	24	37	ARE U STILL DOWN ARE U STILL DOWN (ARREST)
6	15	I DON'T EVER WANT TO SEE YOU AGAIN I DON'T EVER WANT TO SEE YOU AGAIN (ARREST)	44	25	11	MY LOVE IS THE SHHHH MY LOVE IS THE SHHHH (ARREST)
7	8	RAIN RAIN (ARREST)	45	26	16	ALL MY LOVE ALL MY LOVE (ARREST)
8	16	LUV U LUV U (ARREST)	46	27	36	I WONDER IF HEAVEN GOT A Ghetto I WONDER IF HEAVEN GOT A Ghetto (ARREST)
9	11	WHAT YOU WANT WHAT YOU WANT (ARREST)	47	28	35	I CAREE BOUFI I CAREE BOUFI (ARREST)
10	19	WE'RE NOT MAKING LOVE NO MORE WE'RE NOT MAKING LOVE NO MORE (ARREST)	48	29	38	HOLD ON (CHANGE IS COMIN') HOLD ON (CHANGE IS COMIN') (ARREST)
11	13	I'M SONG FOR MARIA I'M SONG FOR MARIA (ARREST)	49	30	39	MAKE IT HOT MAKE IT HOT (ARREST)
12	10	NO, NO, NO NO, NO, NO (ARREST)	50	31	40	ROCKED AND JULIET ROCKED AND JULIET (ARREST)
13	14	DEEP ME DEEP ME (ARREST)	51	32	41	STRAWBERRY STRAWBERRY (ARREST)
14	17	I AM DREAMING I AM DREAMING (ARREST)	52	33	42	SOCK IT 2 ME SOCK IT 2 ME (ARREST)
15	20	DO FOR LOVE DO FOR LOVE (ARREST)	53	34	43	ONLY IN CALIFORNIA ONLY IN CALIFORNIA (ARREST)
16	18	5 STERS 5 STERS (ARREST)	54	35	44	SOMEONE LIKE YOU SOMEONE LIKE YOU (ARREST)
17	22	BREAKDOWN BREAKDOWN (ARREST)	55	36	45	IF YOU THINK I'M JGOGY IF YOU THINK I'M JGOGY (ARREST)
18	23	YOU MAKE ME WANNA YOU MAKE ME WANNA (ARREST)	56	37	46	BRING IT ON BRING IT ON (ARREST)
19	24	DANGEROUS DANGEROUS (ARREST)	57	38	47	I WON'T LET YOU DO THAT TO ME I WON'T LET YOU DO THAT TO ME (ARREST)
20	25	A ROSE IS STILL A ROSE A ROSE IS STILL A ROSE (ARREST)	58	39	48	IN MY BED IN MY BED (ARREST)
21	26	TOO SLOW TOO SLOW (ARREST)	59	40	49	NASTY BOY NASTY BOY (ARREST)
22	27	SWING MY WAY SWING MY WAY (ARREST)	60	41	50	LET'S GO GOOD LET'S GO GOOD (ARREST)
23	28	DEJA VU (UPTOWN BAY)	61	42	51	GET AT ME DOGS GET AT ME DOGS (ARREST)
24	29	WHAT ABOUT US WHAT ABOUT US (ARREST)	62	43	52	THE CITY IS MY THE CITY IS MY (ARREST)
25	30	LET'S RIDE LET'S RIDE (ARREST)	63	44	53	RAPPER'S DELIGHT RAPPER'S DELIGHT (ARREST)
26	31	THE GLOWING THE GLOWING (ARREST)	64	45	54	THAT'S ALL ABOUT THE BENJAMINS THAT'S ALL ABOUT THE BENJAMINS (ARREST)
27	32	THE GLOWING THE GLOWING (ARREST)	65	46	55	THE MAN RIGHT CHASE THE MAN RIGHT CHASE (ARREST)
28	33	THE GLOWING THE GLOWING (ARREST)	66	47	56	BURN BURN (ARREST)
29	34	THE GLOWING THE GLOWING (ARREST)	67	48	57	GOOD GIRLS GOOD GIRLS (ARREST)
30	35	THE GLOWING THE GLOWING (ARREST)	68	49	58	IN MY HANDS IN MY HANDS (ARREST)
31	36	THE GLOWING THE GLOWING (ARREST)	69	50	59	THE PARTY CONTINUES THE PARTY CONTINUES (ARREST)
32	37	THE GLOWING THE GLOWING (ARREST)	70	51	60	A SEASON OF LONELINESS A SEASON OF LONELINESS (ARREST)
33	38	THE GLOWING THE GLOWING (ARREST)	71	52	61	WHO AM I WHO AM I (ARREST)
34	39	THE GLOWING THE GLOWING (ARREST)	72	53	62	GOME GET ME GOME GET ME (ARREST)
35	40	THE GLOWING THE GLOWING (ARREST)	73	54	63	REALITY REALITY (ARREST)
36	41	THE GLOWING THE GLOWING (ARREST)	74	55	64	WE JUST WANNA PARTY FOR YOU WE JUST WANNA PARTY FOR YOU (ARREST)

Records with the greatest vinyl sales. © 1998 Billboard/RS Communications and SoundScan, Inc.

Records with the greatest sales. © 1998 Billboard/RS Communications and SoundScan, Inc.

Hot R&B Recurrent Airplay

1	2	STOP STOP (ARREST)	14	5	NOT TONIGHT NOT TONIGHT (ARREST)
2	3	NO MONEY NO PROBLEMS NO MONEY NO PROBLEMS (ARREST)	15	6	SHOE WAS ON THE OTHER FOOT SHOE WAS ON THE OTHER FOOT (ARREST)
3	4	ALL MY LOVE ALL MY LOVE (ARREST)	16	7	YOU GOT TO GO YOU GOT TO GO (ARREST)
4	5	THE LOVE SCENE THE LOVE SCENE (ARREST)	17	8	ASCENSION (DON'T EVER WONDER) ASCENSION (DON'T EVER WONDER) (ARREST)
5	6	FOR YOU FOR YOU (ARREST)	18	9	HONEY HONEY (ARREST)
6	7	LAST NIGHT LAST NIGHT (ARREST)	19	10	DON'T LEAVE ME DON'T LEAVE ME (ARREST)
7	8	NEVER MAKE A PROMISE NEVER MAKE A PROMISE (ARREST)	20	11	IF YOU WOULD BE MY DOG IF YOU WOULD BE MY DOG (ARREST)
8	9	ONLY YOU ONLY YOU (ARREST)	21	12	OTHERSIDE OF THE GAME OTHERSIDE OF THE GAME (ARREST)
9	10	THE SWEETEST THING THE SWEETEST THING (ARREST)	22	13	CRUSH ON YOU CRUSH ON YOU (ARREST)
10	11	HYPOCRISY HYPOCRISY (ARREST)	23	14	POW POW (ARREST)
11	12	RETURN OF THE BLACK RETURN OF THE BLACK (ARREST)	24	15	THE PARTY CONTINUES THE PARTY CONTINUES (ARREST)
12	13	CAN WE CAN WE (ARREST)	25	16	THE PARTY CONTINUES THE PARTY CONTINUES (ARREST)
13	14	NO DROPS NO DROPS (ARREST)	26	17	THE PARTY CONTINUES THE PARTY CONTINUES (ARREST)

Madonna Melts Roxy Crowd As Belle Of The Ice Ball

"Faster than the speed of light, she's flying! Trying to remember where I all began."

Madonna, "Ray Of Light"

IT WAS NEARLY 1 a.m. on Valentine's Day at New York's brutally hip Roxy nightclub, and the shoulder-to-shoulder crowd of roughly 2,500 nail-biting punters was perilously close to a collective breaking point.

It did not matter that DJ-du-jour Victor Calderone was working up a hearty sweat behind the turntables, weaving dark tribal beats with reeking polyester. No one was even paying attention. Instead, most stood frozen, staring at the club's small empty stage and mentally willing the curtain to open. They knew that behind it stood Madonna, whose secret Ice Ball gig here tonight would mark her first club performance in more than 10 years.

The seemingly interminable wait finally ended 46 minutes later. The room went completely dark, and a tiny figure—her face cloaked in black, Gaudier-designed all-black onstage, breathily chanting, "Sky fly heaven, so fly it," amid a swirl of dreamy electronic keyboard riffs provided by techno Wunderkind William Orbit.

Once the track's heavy trance-like light washed over and a strobing rainbow of light leaked under the stage, the pop chameleon whipped off her shroud and revealed her latest hippie chick/Earth Mama persona.

The crowd went ballistic, pawing at the singer—who seemed dangerously accessible to the overheated fans as she majestically twirled and twirled down the club's runway.

Designed as a promotional preamble to Madonna's glorious new Maverick/Farner Bros. collection, "Ray Of Light" (Billboard, Feb. 21), the event was also a perfectly timed return to her club roots. Hollywood would have finally given her a long-desired green light with 1990's "Erotica," but she clearly hasn't forgotten how her bread's been buttered for the past 15 years.

The Roxy's muddy sound system left much to be desired, almost obliterating the delicate nuances of Orbit's synthesizer work. But Madonna rose above it, swinging from the majestic "Sky Fly Heaven"—an anthem etched with cinematic piano—to the raucous, disco-triatic yogan chant "Shanti/Ashtangi," which she punctuated with the occasional yoga pose and frenetic go-go girl flailing.

Vividly enjoying herself, Madonna delighted in literally touching the audience's outstretched hands and ranted about how "fucking great" it felt to be here in New York. From there, she dove into extended version of the song "Ray Of Light," hitting notes that seemed to stretch far beyond those that reached in "Erotica"... all while jumping, sweating, and occasionally dropping to her knees to play furious air guitar in sync with the track's fluid, metal-metallic solos.



by Larry Flick

When the song was finished, so was Madonna, who left quickly as the crowd vainly shrieked for more. It hardly mattered that she only did three songs—all from the new album and none of 'em her sterling new single, "Frozen." The show was a homecoming of the highest order, with Madonna exuding the confidence and charisma of a true diva.

THE IDEA for the Ice Ball came shortly after Madonna completed "Ray Of Light."

While hanging out with friends a couple of months ago at Miami's ultra-trendy Liquid nightclub, she slipped the DJ a tape with a few songs from the album, hoping to get some feedback back. "While the music was playing, I was sitting off to the side, trying to be inconspicuous—and people started coming at me, wondering if I was going to do something," she says. "At first, I felt self-conscious. Then I started to think about how cool it would be to just jump onstage and sing. I wanted to come out of gratitude—to give thanks to the people who have stuck by me for so many years."

It makes perfect sense that Madonna would have such guests, given the overall back-to-roots club vibe of the album, on which she bashes in glistening electronic waves, sweetened with an occasional splash of classic house, trance disco, and even guitar pop.

"This record takes me back to where I started—in a club right in the middle of a dancefloor," she says. "It's full circle, except I'm so different now I can't even remember and enlighten, and that's fully reflected in my music."

Billboard HOT Dance Breakouts

FEBRUARY 28, 1996
CLUB PLAY

1. FUN DUB MOB FEAT. JOCELYN BROWN CROONERS
2. HAPPINESS THE GAYT HEART FEAT. THE JOCELYN BROWN CROONERS
3. THE BROTHER MARI CANCELARIO AND I SURRENDER ROSIE GAINES
4. BEADY BOP! BEADY BOP! BEADY BOP! BEADY BOP! BEADY BOP!
5. BEADY BOP! BEADY BOP! BEADY BOP! BEADY BOP! BEADY BOP!

MAXI-SINGLES SNEAKERS

1. HIROSHI'S DUB T.P.O. CROONERS
2. BROWN PAPER BAG
3. MY HEART WAS ON CLOUTIER'S
4. I THOUGHT IT WAS YOU
5. TIC TIC TAC TROT DE LA PASSION

Breakouts: Titles with future chart potential. Sneakers: Club play or sales reported this week.

Madonna's heightened level of personal awareness is illuminated on "Ray Of Light" in a variety of ways. Besides writing lyrics with the heartfelt tone of private prayers and diary entries, she's wrapped them in yogan-like melodies and instrumentation that alternates between soothing the soul and triggering spiritual ecstasies.

The set's tear-stained opener, "Drowned World (My Substitute For Love)," embodies all of these elements, as its quietly melancholy keyboards evolve into assailing live funk drums. All the while, Madonna rises from the world-weary whisper into a white-knuckled wail by the song's climax.

"I've listened to that song hundreds of times, and I'm still mystified by how it came together," says William Orbit, with whom Madonna produced "Ray Of Light" and co-wrote much of its material. "In total, that song is far greater than its individual parts. At the risk of cliché, it was purely magical."

As "Drowned World" fades with Madonna's haunting declaration that love "is my religion," the album blossoms with the singer majestically doling out sage world observations and waxing empathetically philosophical. "The more I know, the more I have to say," she says. "I have an endless thirst for knowledge. I now know that one of my responsibilities is to share what I learn on my journey through life."

Among those the key lessons at hand on "Ray Of Light" are the results of embracing a yoga-driven lifestyle. At the center of the album is "Shanti/Ashtangi," which draws its text from the "Yoga Taravali" by Shantana Charya. At the end of the second verse, an unexpected interruption in an otherwise riveting rhythmic flow. However, a few open-minded spins transform the track into a reverent analyzer for the entire album, as well as Madonna's personal direction.

"It's a metaphor for life," she says. "The whole thing about yoga is you can't judge yourself. You have to get into it slowly. It's all about your intentions."

After ignoring the advice of friends for a number of years, she finally decided to give it a try after the birth of her daughter, Lourdes, last year.

"It was a real lesson in patience," she says. "I wanted to do it all right away. The lesson was the waiting and the humility to not do the position at first. I've gotten a lot better over time. But the more you know, the harder it gets. There's something more always being added to it—just like life."

In the end, the artist says, yoga has been a "liberating experience" for her. "It's helped me to push past my control," she says. "It's been being in the moment—and being joyous in the moment. That was perhaps the most eye-opening lesson of all. Needless to say, it's had a profound influence on the rest of my life."

Of course, Madonna balances the album's serious moments with chewy pop nuggets that let her flex her immeasurably widened vocal range to fierce effect. "Candy Perfumed Girl" wriggles with the potential to be a sleeper smash with its raw jeep beats and fuzzy "teen angst" guitars, while



Wooping It Up. Junior Vasquez, right, and Boy George are among the artists contributing to the stellar soundtrack to "Welcome To Woogie Woogie," a new film by Stephen Elliott, director of "The Adventures Of Priscilla, Queen Of The Desert." Many of the set's tracks are radical, often club-conscious renditions of Rodgers and Hammerstein standards. Vasquez offers a stormin' tribal version of "Climb Every Mountain"; Robin S. gives "You'll Never Walk Alone" a bit of rave-house flash; and Moodycravings and Neneh Cherry infuse "Bai Bai" with a haunting electronic funk flavor. George offers one of the set's original compositions, "Welcome To Your Life," on which he croons over a skittin' pop/reggae groove. The set's first single is a languid rendition of Sonny & Cher's "I Got You Babe" by vocalists Meri Bainbridge and Shaggy. "Welcome To Woogie Woogie" is a rarity in that it stands out on its own musical merits while also deftly reflecting the quirky mood of the movie.

"Nothing Really Matters" is a slice of retro-disco heaven, reuniting Madonna with former backing singers Nicki Richards and Donna DeLory. And of course there's "Frozen," an electro-balled that's as grand as it gets. Although props are due to Victor Calderone and the Stereo MC's for a fine job of tweaking the tune into an uptempo anthem, the music can touch the song's original version—particularly



when Madonna succumbs to the rush of orchestral strings at its climax and pleads, "If I could meet your heart." As if there was any doubt she could. "I'm not on this earth just to make myself happy but to also make other people happy," she says. "I'm here to do something thing. With that knowledge, I'm finally free from being bitter. I'm getting what I'm supposed to be getting—and it feels real good."

Mercury's Mono Evades Pop Stereotypes With 'Blues'

BY MICHAEL PAOLETTA

NEW YORK—On Mono's Mercury debut, "Formica Blues," the U.K. duo—comprising songwriter/musician Martin Morgan and dulcet-voiced chanteuse Deborah De Mar—provocatively juggles the old with the new, all in the name of pop music.

Overflowing with sly references to French new wave films, Burt Bacharach melodies, and Dusty Springfield mannerisms, the beautifully haunting "Formica Blues" remains firmly entrenched in the present with overt nods to disk-style hip-hop beats and drum'n'bass atmospherics.

"I thought what I wanted to do would be so far away from what people wanted to hear," says Virgin. "It was such a shock to learn that wasn't true after all."

According to Virgin, the original concept for the 2-year-old Mono was rather simple. "I wanted to base the overall sound on my musical obsessions and nothing else," he says. "And



MONO

while that may sound simple, it's much harder than you think. I remember the initial demos we did where we'd put Parliament breaks under bits of Serge Gainsbourg—just to see what happened. Incredibly, everything we did seemed to work."

The collection's first single, "Life In Mono," which shipped to radio Feb. 10, has the added bonus of being included on Atlantic's sound-track to "Great Expectations." The song is also prominently featured (Continued on next page)

George Jones Comes Back Strong

MCA Album, TV Show, Veterans' Campaign In The Works

BY DEBORAH EVANS PRICE

NASHVILLE—When it comes to resting on his laurels, George Jones won't hear of it. In addition to having a new album coming out April 7, he's also doing a new television series on TNN and launching a campaign to draw attention to the plight of U.S. veterans.

Jones' new MCA album, "It Just Don't Get Any Better Than This," includes old-timey numbers such as "I Said All This" as well as ballads like "No Future For Me" and "Durt Durt Durt," "Wild Irish Rose," and others. There are also covers of the Hank Cochran-penned classic

"Don't Touch Me," made popular by Jeannie Seely, and the George Strait hit "When Did You Stop Loving Me." Jones closes the album with a gospel song, "I Can Live Forever."

The title tune features appearances by Wayne Jennings, Johnny Conner, Bobby Bare, and Willie Nelson, who stood in for the ailing Johnny Cash. One of the more interesting cuts on the album is "Over You." Written by Bobby Braddock, the song is a sequel of sorts to Jones' award-winning hit, "He Stopped Loving Her Today," which Braddock co-wrote with Curly Putnam. Jones says he almost didn't cut "Over You," because, like its predecessor, it's a heavy sad song. Braddock picked it two or three years ago, and Jones

passed. But when he listened again recently, the song really struck him. "You have to hear it three or four times to get the full benefit out of it," Jones says.

A fan of Braddock's, Jones included three of the writer's tunes on the new album. One is the first single, "Wild Irish Rose."

"It's another sad song, but I love that song," Jones says of the tune, which describes a Vietnam veteran's life and his death as a homeless person. "It might be a little bit too sad, but I said that about 'He Stopped Loving Her Today.'"

Jones hopes "Wild Irish Rose" will draw attention to many veterans' plights. "A lot of homeless people are vets that didn't come back from the war all in one piece, especially in their mind," says Jones, a former Marine. "I'd like to see the nation wake up to the fact that they are out there. They exist, and we need to do something about it."

Jones has filmed a video for the song. At the clip's end, there's a toll-free number people can call to assist veterans. Jones has also recorded public service announcements for the National Veterans Foundation; they're slated to air in the spring and summer. Jones also plans to hold a benefit concert in May with some of his friends, possibly at the Nashville Arena. The proceeds would aid veterans.

Most country music fans are hoping radio will support the single. "Wild Irish Rose" is our focus track, and we're going to start off servicing it to secondary radio in April. We feel we can get a lot of buying there," says MCA Nashville VP of sales and marketing

Dave Weigand. "Then we're going to target the reporting station on May 18 to tie in with Memorial Day."

In addition to the new album, Jones has also filmed six episodes of "The George Jones Show" for TNN. The network ran its first episode Feb. 17 during "By George Week," a theme week that featured a George Strait video special, an episode of "Ralph Emery On The Record" with Jones, and the debut of Jones' music variety show. The first episode featured Vince Gill, Patty Loveless, and Little Jimmy Dickens.

According to Jones, the February show was just a "teaser," and the production (Continued on page 10)



Sweet 16 On A Harley. Asylum Records artist Lila McCann recently celebrated her 16th birthday in Los Angeles and was given a new Harley motorcycle by KZLA-FM Los Angeles and Glendale Harley Davidson. Pictured, from left are Bob Harvey of KZLA, McCann, and Larry Meehan, GM of the County Star American Music Grill.

CBS, N2K Plan Net's Top Country Store; Steve Wariner Inks With Capitol Nashville

MINDING THE STORE: CBS Cable and N2K are joining forces to launch the Internet's most comprehensive country music retailing spot. N2K's Music Boulevard and CBS Cable's country.com will each be home to the new area. Site will feature news, reviews, and sound samples.

A \$30 million ad campaign incorporating traditional and new media is planned over the next five years. CBS Cable's TNN and CMT will promote the site, as will CBS Radio. Also in the talking stages is special Internet-only releases on N2K's Encoded Music label.

PEOPLE: Steve Wariner is Pat Quigley's first signing since taking over Nov. 4, 1997, as Capitol Nashville president/CEO. Wariner, who has four songs on this issue's Hot Country Singles & Tracks chart, left Arista/Nashville earlier this year (Nashville Scene, Billboard, Jan. 31).

Quigley says the label will release the single "Holes In The Floor Of Heaven" in March and will have an album ready for an April 21 release date. Besides his duet with Anita Cochran, "What If I Said," on No. 1 this issue, Wariner co-wrote the former No. 1 single "Longneck Bottle" for Garth Brooks and co-wrote Bryan White's "One Small Miracle" and Clint Black's "Nothin' But The Thighlights."

Nashville lost another pioneer Feb. 13 with the death of Buddy Lee (see story, page 10). Our condolences to his family and many friends.

Grandpa Jones has been moved from Baptist Hospital to an extended-care facility. The 84-year-old Grand Ole Opry regular was hospitalized after suffering a stroke Jan. 15.

After performing on the Opry, his family requests that the identity and location of the care facility not be disclosed.

RNA artist Ray Vega signs for management with Ron Fierstein of AGF Entertainment in New York.

Country artist Sara Evans signs with the William Morris Agency for concert bookings.

ON THE ROAD: CMT is giving away a trip for two to Australia to see Rob McElhenney and Kenny Rogers perform in Sydney. Winners will also receive \$5,000 and will attend the Academy of Country Music Awards show April 22 in Los Angeles and the affiliated Sizzlin' Country all-star benefit concert for cystic fibrosis.

The Country Radio Seminar Wednesday-Thursday (25-26), DreamWorks Records Nashville has rented all 110

rooms at the Hermitage Hotel. After 16 years out of the Opryland Hotel, this is the first year the seminar has been held downtown. Labels have booked venues ranging from the Ryman Auditorium to Caffe Milano, the Hard Rock Cafe, Planet Hollywood, 325 Performance Hall, the Ace of Clubs, the Embury Club, Something Live, and the Bourbon Street Blues Bar.

Asiatic Book Co. is now an advertiser on the syndicated radio network NASCAR Country.

Veteran manager Don Light and former Agency of the Performing Arts senior VP Bob Kinkaid are forming Light & Kinkaid Management Group.

At Mercury Nashville, John Grady is promoted to senior VP for sales, marketing, and promotion; Claudia Mize is now senior director of administration; Retta Harvey is senior director of video; and Lisa Wahls is promoted to director of media relations.

Rick Rockhill joins DreamWorks Records Nashville's promotional staff. He'll work out of Atlanta.

PATSY LIVES: George Hamilton IV, who toured with Patsy Cline, joins the U.K. tour of "Patsy Cline—The Musical." The production, which features Sandy Kelly as Cline, begins its run Tuesday (24) in Croydon, England, and goes through June 27 in Manchester, England. Hamilton and Kelly are also working on an album together.

ON THE RECORD: Ralph Stanley is finishing his massive 36-cut double album of duets, "Cineth Mountain," for Ralph Stanley And Friends" will include duets with Bob Dylan, Patsy Loveless, Ricky Skaggs, Alison Krauss, Dwight Yoakam, George Jones, BR5-49, Jim Lauderdale, Kathy Mattea, Laurie Lewis, Diamond Rio, Claire Lynch, Gillian Welch, Marty Stuart, Hal Ketchum, and many others. The album is due from Rebel Records May 19.

Cleatus T. Judd's forthcoming *Rare & Tie* album, "I Did Shave My Back For This," is another beacon of good taste. Cuts—besides the title tribute to Deana Carter—include "Wives Do It All The Time," "Third Rock From Her Thumb," "First Redneck On The Internet," and a gentle song of fixation titled "Mindy McCready." The album is due March 24.

DreamWorks Records Nashville's first release rolled out Feb. 16. Randy Travis' single "Out Of My Bones" will be followed by the April 21 album release of "You And You Alone."

MCMA Turns The Spotlight On Minority Country Talent

This story was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

NASHVILLE—The word "minority" has a broad meaning for the members of the Nashville-based Minority Country Music Assn. (MCMA).

Although about 80% of the group's 65 members are African-American and the other members are of Japanese, Chinese, and American Indian descent, the group also has one white member, who considers himself a minority because he's overweight.

The MCMA was founded by Venita Lewis in 1996 after she came to Nashville and tried unsuccessfully to make it as a country singer and songwriter. Lewis, an African-American who now works in the billing department of a rehabilitation clinic corporation, spends her spare time publishing a monthly magazine and hosting showcases for MCMA members. On Feb. 26, the group will hold its first MCMA Awards show at a Nashville restaurant.

Raised in a small town in Texas, Lewis says her family "freed" of gospel and country. Every now and then Mama would put on Al Green, but most of the time they would listen to the blues singing out of Nashville.

Lewis says she shares that experience with "thousands" of African-

Americans who also grew up on country. Such artists as Cleve Francis, Charley Pride, and Trini Triggs echo that assertion that huge numbers of African-Americans grew up on country despite the perception that the format's audience is mostly white.

After moving to Nashville, Lewis first tried unsuccessfully to get a job at the Country Music Assn. and ended up as promotion director of R&B station WQXX (92.9) from 1996-98.

That experience sparked the idea for the MCMA when she noticed that customers frequently came into record stores that specialized in R&B music and asked about country records.

But Lewis says minority country music performers have for too long been considered outside the mainstream.

"If Nashville is truly to be Music City, it must open doors to all types of music," she says. The talent she puts on display at MCMA showcases "blows my mind," she adds. "What we put onstage is the best professional country there is."

Most of the MCMA's members are Nashville-based writers and performers who are trying to break into the country music industry. Lewis has received inquiries from all over the country. All

(Continued on page 40)



by Chet Flippo



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Top Contemporary Christian

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by:

Rank	Artist	Album/Single	Label	Title
	*** No. 1 ***			
1	LEANN RIMES	YOU I HEART MY LIFE	INTEGRAL SONGS	
2	CARMAN	SPINROW 1640CHORDANT	MISSION 3:16	
3	VARIOUS ARTISTS	1996 THE YEARS 30 TOP CHRISTIAN ARTISTS AND SONGS		
4	AMY GRANT	MYRTH 7005WORLD	BEHIND THE EYES	
5	STEVEN CRISTIE CHAPMAN	SPINROW 1630CHORDANT	GREATEST HITS	
6	BOB CARLISLE	DADEEN 1139SPROUD	SHADES OF GRACE	
7	BEBE WINANS	ATLANTIS/SPINROW 1821CHORDANT	BEBE WINANS	
8	AYVA	SPINROW 1630CHORDANT	A MAZE OF GRACE	
9	JARS OF CLAY	ESSENTIAL 70013FFORWIND	MUCH AFRAID	
10	POINT OF GRACE	WORLD 9694	LIFE LOVE & OTHER MYSTERIES	
11	JACI VELASQUEZ	MYRTH 6999CHORDANT	HEAVENLY PLACE	
12	VARIOUS ARTISTS	STRAIGHTWAY 0160CHORDANT	FOR THE ONE I LOVE	
13	STEVE GREEN	SPINROW 1630CHORDANT	THE FAITHFUL	
14	AUDIO ADRENALINE	SPINROW 1630CHORDANT	SOME KIND OF ZOMBIE	
15	VARIOUS ARTISTS	POREFOUNT 1183CHORDANT	WWJD	
16	DONNIE MCLURKIN	WALKER ALLIANCE 46297WORLD	DONNIE MCLURKIN	
17	DC TALK	STAR SONG 1630CHORDANT	LIVE IN CONCERT - WELCOME TO THE FREAK SHOW	
18	BILL & GLORIA GATHER	SPRINGHOUSE DELIGHTFUL	DOWN BY THE TABERNACLE	
19	JENNIFER KNAPP	GOTTE 3933WORLD	KANSAS	
20	VARIOUS ARTISTS	SPINROW 1630CHORDANT	SHOUT TO THE LORD	
21	RICH MULLINS	RETURN 0116SPROUD	SONGS	
22	THE SUPERFUTES	BEC 740CHORDANT	SUPERFUTES STRIKE BACK	
23	SIERRA	STAR SONG 1630CHORDANT	STORY OF LIFE	
24	ANGIE & DEBBIE WILSON	ATP 9703MARMITE	BOLD	
25	THE GATHER VOCAL BAND	SPINROW 1630CHORDANT	LOVIN' GOD & LOVIN' EACH OTHER	
26	CRYSTAL LEWIS	MYRTH 5003WORLD	BEAUTY FOR ASHES	
27	VARIOUS ARTISTS	AMAZING GRACE 2 - A COUNTRY SALUTE TO GOSPEL		
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Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *After release. Indicates multiple releases. †Indicates new or recent bestsellers. © 1998 Billboard/RIAA Communications Inc.

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Classical KEEPING SCORE

by Bradley Bambarger



MANZE

The first of the Manze windfall is just out: an album with the Academy featuring some of Vivaldi's seldom-beard final works, "Concert For The Prince Of Poland." March brings a dose spotlighting the famous, fiendishly difficult "Devil's Sonata" and other solo violin pieces by Tartini. A few weeks ago, I had the good fortune of seeing Manze perform "The Devil's Sonata" and other works at the Asen. of Music Personnel in Public Radio Conference in Los Angeles (more on that event in a subsequent Keeping Score), as did the Gelfond and Robina Young, president and VP/Tartini director, respectively, of HM's

15.06.09.181.HM_Thirion.

Goldfin and Young basted a preview of Mann's offerings for the label's U.S. sales staff, and Mannze was a featured attraction both on record and in the flesh. Spotlighting the HM USA productions with studio anecdotes and musical excerpts, Young made a persuasive case for the label's '88 releases. Mannze, who had been a studio musician and arranger (he's also a producer), Among the discs that drew an encore from those gathered in front of the stereo was the Academy's recording of *Handel's Concerti Grossi Op. 6*, which is due in September (and if the limpid beauty of the G-minor's music is any indication, the two-CD set is something to be excited about). Other discs that were "Sonnata" and some Bach, Mannze offered a teaser from his April album with Romanese, "Phantasiacum." Drawing from 17th-century Italian violin music for its most "avant-garde," the disc promises to provide a forum for Mannze's playing at its unfettered best. "That's the great thing about the disc," Mannze said, "it's afraid to take his playing right to the edge." Young reports.

"People like Vivaldi and Tartini didn't perform in some polite manner," Manze explains. "They really shocked people with the intensity with which they played the violin. And composers like Cima on 'Phantasticus,' too; they operated on white-hot inspiration, improvising like jazz players."

BLUE NOTES

(Continued from page 45)

an era where music is rapidly changing. [This music is about] expanding the jazz audience and bringing new listeners into the music... This was a record that needed to be made; it represents a change in the music people listen to and how people put labels on music."

While many will balk at the notion of classic jazz compositions performed with programmed drum loops, Ledford's reverence for the music is apparent. He hopes that his interpretations will inspire younger listeners to search out the original Davis recordings. Ultimately, he wants to play a role in "bringing jazz back to the center of our culture." Perhaps Davis could have

envisioned Ledford's music after all.

RETURN ENGAGEMENT: Brad Mehldau releases "The Art Of The Trio, Volume Two—Live At The Village Vanguard" March 10, the follow-up to the pianist's Grammy-nominated "The Art Of The Trio, Volume One." Consisting solely of standards, "Volume Two" allows the listener to "experience what it was like to be in that room" when the trio performed, according to Warner Bros. Jazz senior VP (and producer of the album) Matt Pierson. "We ran tape the entire week. The guys weren't thinking about recording. Within the first night, they forgot about it."

The astute, fabled Manne is nearly as eloquent a spokesman for the Baroque violin as he is a performer, which is evident in his regular stints on the BBC and his liner notes to such releases as "The Devil's Sonata" and last year's Marini and Bach discs. And while in L.A., he was interviewed for NPR's "Performance Today" on the topic of violin, which aired Feb. 17. But the playing in the new CD is a far cry from the Europe this spring, and comes with the Academy of Ancient Music as it re-releases period programs from the original 250-year-old Academy's repertoire. Later this year, Romanesco makes his U.S. debut with a winter tour. And to help get the word out in the meantime, HM has pressed up some 15,000 Manne samplers drawing from the works of Vivaldi, "Phantastisc" and "Sinfonia."

Like most every classical label, HM has been hit hard by returns in the past couple of years, although "sales are still high, which gives us great hope," Young says. "I think we're no less danger than most companies because we have a concentration in niche repertoire, such as early music, that is still growing appeal. Another thing that really helps HM is that the same person has been at the head of the label since it was founded. So we do have this unified profile, which has a real benefit in the marketplace."

Next year promises a couple of more bets for HM, with albums of music by two of the most popular living composers (albeit two who draw as much from the past as the present). The label's release schedule for early 1999 includes the first recording of **Arvo Pärt's** revised "Berlin Mass" and other new pieces performed by Hillier, Theatre of Voices, and organist **Christopher Bowers-Broadbent** (following up the Pärt hit "De Profundis" from last year). And in a major coup, HM will release an album of world premieres by **John Tavener**, including "Eternity Sunrise," a piece for soprano, percussion, and orchestra commissioned for the Academy of Ancient Music's 25th anniversary.

He adds that "the trio has been playing for five years on and off and has really developed their own unique approach to these standards." Mehldau, along with drummer **Jorge Rossy** and bassist **Larry Grenadier**, returns to the Vanguard for a six-night stand beginning March 10, to coincide with the album's release.

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Masterfonics Files For Ch. 11

Arists & Music

Nashville Studios Face Tighter Market

■ BY DAN DALEY

NASHVILLE—Masterfonics, founded in 1974 and consistently one of this city's leading recording and mastering studios, filed for Chapter 11 bankruptcy Jan. 29. Studio owner/mastering engineer Glenn Meadows, who had co-owned the facility since 1977 before becoming sole proprietor in 1989, cited several reasons for the filing, all of which insiders agree apply to most other commercial recording studios here. Masterfonics' move thus may auger the beginnings of a long-anticipated consolidation of that market.

Masterfonics consists of a multi-room facility on Nashville's Music Row, as well as the famous 4000-foot facility designed by Tom Hidley, which featured Nashville's first SSL 9000J console when it opened in the mid-1970s. The main Masterfonics facility, on Music Square East, has recording, mixing, and mastering rooms, including the Hidley-designed Mix Room, with an SSL 4004E desk with a 24-track console. Studio Six is the main facility's primary tracking room, another Hidley design with an SSL 4048E desk with G computer.

One of the items the studio include the premiere installation of the AT&T DLSO digital core system.

Meadows stresses that Masterfonics will remain in operation as its finances are reorganized and that the facility will emerge from bankruptcy healthy and stronger. The studio's creditors, including equipment leaseholders, are being cooperative during the process, he says.

The factors that Meadows cites as precipitating the bankruptcy filing include an overall drop in revenue in 1997 that he says affected virtually all studios in Nashville; continued downward pressure on rates from labels, which Meadows alleges are "woefully unaware of what the economics of recording studios was in the 1990s"; and the proliferation of home and producer-owned studios as well as the opening of new major studios in Nashville that contributed to a saturation of the market.

Ironically, many regard the opening of the Tracking Room in 1996 as the beginning of the Nashville studio community's most recent chapter. Many large studios requested a quantum leap to a world-class level, and, to some degree, made Nashville appear more viable for the six other significant rooms that opened here within the next two years (although none were in the planning stages even as the Tracking Room was being built); three studios at Ocean Way Nashville, a two-roomed at Starstruck Studios, and East Iris Recording Studios, a Hidley-design SSL 9000J facility that opened in December.

Ocean Way Nashville is a joint ven-

ture between Los Angeles studio owners Alan Sides and Gary Belz featuring one of the country's largest vintage Neve consoles and the first U.S. installation of a Sony Oxford digital console; Starstruck, owned by singer Reba McEntire and husband-manager Narvel Blackstock, has two SSL 9000J consoles.

Even before these top-flight studios opened, the proliferation of home and producer-owned facilities was undermining Nashville's studio revenue base. Concurrently, the slide in country music sales that began in 1996 further burdened the city's music economy.

Although each of the new facilities opened in the last 2½ years set new rate thresholds—card rates as high as \$5,500 per day—it is widely believed in Nashville that those rates were never consistently achieved in most of the rooms and that the new multimillion-dollar rooms have had to cut rates significantly.

However, Sides denies that Ocean Way has had to lower its rates; he attributes Masterfonics' filing to its own mismanagement, which he says had "serious acoustical flaws" that limited its desirability.

Robert De La Garza, studio manager at Starstruck, acknowledges that his facility was never a "hot" room, and that its rates over the last year, \$2,500 a day

was never a reality," he says. "It went quickly to \$2,000, and now we're averaging about \$1,800 per day for tracking and \$1,500 for overdubs. But as a result, we're already booked through May." De La Garza adds that his strategy has been to encourage long-term bookings and present the studio as a start-to-finish facility.

Masterfonics' bankruptcy shreds some light on the financing on the newly expanded version of Nashville's studio community. Sides, who operates approximately a dozen rooms at two locations in Los Angeles, is partnered in Nashville with Belz, who along with his family has been active in commercial real estate development in Tennessee and elsewhere. Starstruck operates as a separate entity, according to De La Garza, but its parent company also owns a diverse array of other concerns, including music publishing, music production, a horse farm, and a jet charter service. East Iris was built and is backed by private family financing. Only Masterfonics carried a debt service held outside of the studio's principals.

Joey Nguyen, owner of the Castle Studios here and first president of the 2-year-old Nashville Assn. of Professional Recording Studios, says Masterfonics' financial plan was risky to start with. "A lot of people have been stuck in the euphoria of 1993 [one of country music's high-

water sales marks] and had blinded themselves as to what can realistically be done," he says. "You have to remember, Masterfonics is not the first studio to get into financial trouble here in recent years."

Nyguen cites the closures of October Studios and Secret Sound as examples. "These are the normal cycles and dynamics of any industry. I saw that radio was beginning to play it safe and want more of the same. So it's natural that you'd see more 'best of' records come out, and that means less new recording. The handwriting has been on the wall for some time."

Others, though, praise Meadows' risk-taking. Carl Tatz, owner of Recording Arts Studio, says, "A lot of people said he had been clamoring for a high-quality tracking facility in town, and Glenn delivered. He saw the need and he took the risk, and I think for the most part, he succeeded. Like Jimmy Bowen, he pushed the town forward technologically. The things that hurt him the most are the things that are hurting all of us."

"I can't argue that I was in a more vulnerable position than some others financially," Meadows says. "But to move ahead, you have to take risks. As for the room itself, everyone has opinions about every studio, but the



Hang Ups Get Restless In The Studio. Restless Records act the Hang Ups at Easter's Fidelity Recordings in Kernersville, N.C. Shown, clockwise from bottom left, are Dixon, Easter, and Hang Ups members Jeff Kearns, Brian Tighe, and Aaron Luncheon.

Tracking Room was widely used and widely acclaimed, and a lot of bit records were made in there."

Meadows adds that the increase in business from outside Nashville, which he and other large studio owners always maintained would be critical to the success of new rooms, has developed slowly.

Masterfonics' filing has raised awareness of the precarious nature of the studio industry to an even higher level than before. Chuck Allen, president of East Iris, emphatically agrees with Meadows' assessment of the relationship between studio and the rest of the business.

"Virtually every other part of the industry—producers, engineers, manufacturers—have seen their standards of living going up to some degree," he says. "At the same time, studios have barely maintained their position or have lost ground on rates in recent years. The foundation of the midsize room is being eaten away by producer studios and Adats, and eventually the labels and other users of studios will find themselves with nothing in the middle. Then the rooms that are left will be able to charge what they should be charging to cover the cost of this level of equipment."

PRODUCTION CREDITS									
BILLBOARD'S NO. 1 SINGLES (FEBRUARY 21, 1998)									
CATEGORY	HOT 100	R&B	COUNTRY	AC	MAINSTREAM ROCK				
TITLE Artist (Label)	NICE & SLOW Usheer Jermaine Dupri (LaFace/Arista)	NICE & SLOW Usheer Jermaine Dupri (LaFace/Arista)	JUST TO SEE YOU SMILE Tim McGraw B. Giffone, T. McGraw (Curb)	MY HEART WILL GO ON Celine Dion Walter Massey, James Pearl (S&W Music)	GIVEN TO FLY Jani Jam Brendan O'Brien (Epic)				
RECORDING STUDIO(S) Engineer(s)	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gieson	Shulte X (Seattle, WA) Nico DDA				
RECORDING CONSULET	DDA AMR 12	DDA AMR 12	SSL 4000E/G	New VRSP 72	SSL 6000G				
RECORDERS	Sony APR 24	Sony APR 24	Mitsubishi XBSO	Sony 3348	Studer A27				
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 467	Ampex 456				
MIX DOWN STUDIO Engineer(s)	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gieson	SOUTHERN TRACKS (Atlanta, GA) Brendan O'Brien				
CONSULET	Harrison Series TEN	SSL 4000E/G	SSL 4000E/G	SSL 9096I	SSL 4064+G				
RECORDERS	Studer A827	Souder A827	Mitsubishi XBSO	Sony 3348	Studer 827				
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 467	Ampex 456				
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	MASTERING LAB Doug Sax	SONY MUSIC	RODNEY MILLS' WATERHOUSE Rodney Mills				
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	Sony	Sony				

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Writers & Publishers

ARTISTS & MUSIC

The Man Who Made This 'Titanic' Sing Composer Yeston Ponders B'way, Plans More Projects

■ BY SETH GOLDSTEIN

NEW YORK—There's good news and bad news for Maury Yeston, composer of the Broadway musical "Titanic." The bad news is that the one-of-a-kind James Cameron movie, which could break \$1 billion in theatrical revenues worldwide, has had absolutely no impact on the stage show.

The good news is that it couldn't—Yeston's "Titanic" has been sold out, or nearly so, since it opened last spring. As Yeston is quick to point out, the show keeps breaking its own box-office records and those of the Lunt-Fontanne theater, week after week.

Less than a year into what will be a long, long run, "Titanic" has returned 25% of a \$9 million investment. And most audiences still aren't seeing what "Titanic" road shows are about two years away. A theater in Hamburg is being constructed just to house its creation, he notes.

Yeston isn't a household name, but he's no stranger to success. The "Titanic" score won him a second Tony, 15 years after his award for "Nina." His show "Phantom" has thrived on the road. Yeston's also up for a Grammy for best musical score album; the "Titanic" cast also is in RCA Victor. He's also trying his hand in Hollywood, writing the screenplay and score for a Warner Bros. animated feature.

A complete first draft should be

ready in six months, he says. That's less time than he spent on "Titanic." Yeston began crafting that score in 1987, soon after the doomed ship's wreck was discovered.

Broadway musicals have enjoyed a critical and popular renaissance in the past several years, and Yeston takes some of the credit. Modern audiences, he says, want language and subject matter unthinkable in the early '60s. "The emotions," he says, "have to be more believable."

Yeston says that when the Titanic went down, "the modern world started." He says his task was to portray in song the divide between the long-ago past and the more recent past. Modern audiences who have grown up with "West Side Story," "Company," and "Rent" demand "that relevance," he says, adding that the Lunt-Fontanne audience "is moved" by "Titanic."

Yeston, who recently signed a new 10-year exclusive publishing agreement with Cherry Lane Music, dismisses most of the musical comedy conventions he witnessed growing up in the '50s. "They're a little old-fashioned," he says. Fictions like "Brigadoon"—"a fantasy place that

appears in Scotland once every hundred years" are out.

So are unpolished adaptations of great books, musical sloganeering like "Hair," and large swathes of dialogue. Modern audiences, Yeston argues, can follow song phrases but lack attention span for the spoken word. Finally, he foresees anything visible on a TV screen.

But Yeston is a traditionalist where it counts. Regardless of plot, he says, musicals need to deliver a "big song," he cites "Circle Of Life" in "The Lion King," a show he loves. "There has got to be a number in the first five minutes to tell you what it's about," he says.

Deficient though they may have been in story, the Golden Age musicals followed these conventions in style. And so, Yeston says, "thank God for Encore!," New York City Center's limited-run revival series. Its repository, he says, is "on the highest professional level." In his view, Encore! also serves another purpose: Its popularity is broadening the audience for musicals today.

Yeston, a former Yale professor and a 1997-98 visiting artist at Harvard, is no ivory-tower musicologist. Lunch at the Brooklyn Diner, across the street from his Manhattan apartment, involved pre-meal schmoozing with director Stanley Dornen ("Singing In The Rain"), composer Sheldon Harnick ("Fiddler On The Roof"), screenwriter Marshall Brickman, and record producer Tom Sheppard. Yeston says, his name is on a brass tag mounted on the wall of the booth.

Citing "The Lion King" as the latest, best example, Yeston says the ability to absorb and refashion every influence has kept musical theater young. "It's more alive than ever before. It's in every Midwestern town and village. Broadway is a very long street." He says this fact should encourage talented newcomers, including Randy Newman and Paul Simon, each with a musical to his credit.

Yeston calls Newman and Simon "the two greatest songwriters in the U.S. today." The responses to both of their shows, however, have been mixed. Never mind, Yeston says. Because musicals keep reinventing themselves, Broadway will eventually catch up. "I hope they'll keep going," he says.

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published last year to accompany His Behind the Hammer, a charity auction to be held November at Sotheby's in London at which original lyrics by many of the world's top songwriters will be sold to benefit Nordoff-Robbins Music Therapy and the Norwood Ravenswood children's foundation.

According to Stark, major acts who have already pledged donations include the Rolling Stones, the Who, Phil Collins, Dire Straits, Bryan Adams, and Barry Manilow, along with such songwriters as Alan and Marilyn Bergman, Brenda Russell, David Gates, Don Black, Terry Britten, and Graham Layton.

BY IRE LICHTMAN



Their Catalog. All Of It. DreamWorks Music Publishing has acquired the entire catalog of songs by the Motels. Shown at DreamWorks' Beverly Hills, Calif., headquarters, from left, are Mollie Kay of DreamWorks Publishing; Chuck Kay, head of DreamWorks Publishing; Martha Davis, the band's lead singer and chief songwriter; and Mike Badami of DreamWorks Publishing.

NO. 1 SONG CREDITS

THE HOT 100	HOT COUNTRY SINGLES & TRACKS
MY HEART WILL GO ON • James Horner, Will Jennings • Warner/ASCAP (Invg/IMP), Blue Sky Rider (ASCAP), Ensign/IMP, TCF/ASCAP (For For/IMP)	WHAT IF I SAG • Anna Gribben • Warner/ASCAP (IMP), Chameleon/IMP
NICE & SLOW • Jannet Simms, Daniel S. Berman, E. Edwards, Mike Rodgers, J. Robinson • Sony/ATV Music • WBS (ASCAP), Universal/ASCAP (ASCAP), Warner/ASCAP (ASCAP), Sony/ATV Music • Warner/ASCAP	HOT R&B SINGLES
GUTTY GUTTY WIT • WBS (ASCAP), Daniel S. Berman, E. Edwards, Mike Rodgers, J. Robinson • Sony/ATV Music • WBS (ASCAP), Universal/ASCAP (ASCAP), Warner/ASCAP (ASCAP), Sony/ATV Music • Warner/ASCAP	HOT LATIN TRACKS
	WUELVE • Frenko De Vito • Sony Disc/ASCAP

Copyright Office OKs Disc Fees; ASCAP Offers Online Fee Calculator

THE MECHANICS OF IT: The U.S. Copyright Office has officially approved a new 10-year mechanical royalty-rate structure on recordings negotiated by music copyright owners and record companies, retroactive to its intended starting date of Jan. 1.

The office says that for now it has put aside the issue of rates on digitally transmitted music, following inquiries concerning that phase of the agreement made by the performance rights organization BMI, the Coalition of Internet Webmasters, and the U.S. Telephone Assn. (Billboard Bulletin, Jan. 9).

IT ALL ADDS UP: ASCAP has introduced an online license-rate calculator. The ASCAP Ratecalc lets Internet music users compute World

Wide Web license fees set by the performance right society. The interactive service lets operators of Web sites quickly calculate the cost of a basic Internet-use license by answering four questions. It also displays a comparative list of the costs of the three rate schedules available to Web site music users; the lowest fee is \$250.

The program can also produce a filed-out license agreement and rate schedule, ready for the licensee to sign and return to ASCAP. The ASCAP Ratecalc is located at <http://www.ascap.com/weblicense/rebinto.html>.

THE FIX IS IN: On March 10, Relativity Records will release the London cast album of "The Fix," a musical that has earned four 1998 Laurence Olivier Award nominations. The show, which features music by Dana P. Rowe and book and lyrics by John Sander, will have its American premiere March 30 in Arlington, Va.

The original U.K. release of "The Fix" is on First Night Records; its liner notes are written by Pete Townsend.

'CAPEMAN' FOLIO UNFOLDS: Mike Sola is marketing the matching folio to Paul Simon's Warner

Bros. album of his performances of 13 songs from his new Broadway musical, "The Capeman." List is \$22.95.

ABOUT THAT INVASION: Two years ago, veteran songwriter/producer Bob Feldman, a longtime New Yorker relocated to Nashville. There he administers Grand Canyon Music, the almost-40-year-old publishing company he has shared with former writing partners Jerry Goldstein and Richard Gottschew.

Feldman has a busy pace these days. He's been meeting with several film companies to talk about a bio of the Strangeloves, the rock group he belonged to with Goldstein and Gottschew. Formed during the British Invasion of the '60s, the American band mysteriously came to be from Australia.

Feldman says he's planning to host a Christmas bash at his Nashville apartment in Nashville to pitch more than 20 newly written Christmas songs to Nashville artists and producers.

On the commercial front, the potpourri to chip company Pringles is using the Strangeloves' song "I Want Candy" as a single under the title of "Pin Pringles." "I Want Candy" was a minor hit for the Strangeloves in 1965, and it was covered by the new wave band Bow Wow Wow in 1982. During their heyday, the Strangeloves toured with such British bands as the Kinks, the Dave Clark Five, and the Zombies, as well as with fellow Americans Roy Orbison, the Lovin' Spoonful, and Sonny & Cher.

Besides "I Want Candy," the Grand Canyon catalog includes other popular songs like "My Boyfriend's Back" (a 1963 hit for the Angels), "Joyful & Holy," "Vocal Selections," "Night Time," and "I'm On Fire."

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music's new line of

1. "Metallica," "Re-Load"
2. "Metallica," "Vocal Selections"
3. "Metallica," "Load"
4. "Joyful & Holy," "Vocal Selections"
5. John Denver, Anthology

Italy's Piracy Fight Escalates

Target: Organized Crime, E. European Product

■ BY MARK DEZANI

MILAN—Europe's front line in the battle against piracy is being prepared for a new offensive.

Italy, long a piracy hot spot because of the volume of domestically produced illicit recordings, now has a new significance as a gateway into the huge European Union record market for unlicensed material manufactured in Eastern Europe.

However, the record industry is fighting back through the FPM, the anti-piracy organization established under the auspices of the International Federation of the Phonographic Industry (IFPI) two years ago (Billboard, Jan. 27, 1996). Now that fight is moving into its third, and perhaps most difficult, phase as it comes into direct conflict with organized crime.

After slicing one-third from Italy's piracy market in 1995, the FPM estimates that in 1997, its second operative year, it reduced the music pirates' estimated market share by a further 25% to 20% of the value of official music sales. Italy's legitimate music market in 1996, the last year for which figures are available, was worth \$637 million at retail values, according to IFPI.

Despite an apparent slowdown in the reduction of piracy levels last year, the incremental decrease in 1997 represents a new and more difficult phase as the FPM—in conjunction with Italy's law and order forces and authors' rights body SIAE—tackles organized crime groups responsible for the distribution of pirated product produced internally and imported from Eastern Europe.

In 1996 the FPM reported that piracy levels had been reduced from an estimated 32% to 22% of legitimate recorded music sales in Italy. According to FPM general secretary Enzo Mazza, the difference between the body's first and second year of operations can be explained by the elimination in 1996 of Italy's previously thriving bootleg market. Armed with Italy's first effective legislation in the area, the FPM and its allies were able to decimate the bootleg scene.

"There is a qualitative difference between our first and second year of operations," says Mazza. "In addition to the virtual disappearance of bootleg production, we are seeing a decrease in music cassette piracy and a big increase in counterfeit CDs mainly produced in Bulgaria and imported into the northern Italian market through Greece, Albania, and the former Yugoslavia."

Mazza adds, "The distribution is

being handled by organized crime groups who are using the same trafficking methods that the drug traffickers use for drugs and arms smuggling. This is obviously going to take a lot more time and effort than tackling relatively small home industries respon-

'The distribution of illegal CD-R copies is widespread'

sible for pirate cassette production."

Mazza says that smugglers are exploiting Italy's lengthy Adriatic coastline in the same way that ille-

gal immigrants from Albania and Turkish Kurds are using it—as an easy entrance into the EU. "FPM's work involves a lot of international cooperation, as a substantial amount of imported counterfeit CDs are sent on to other member countries within the EU, mainly Germany," says Mazza. "Italy's geographical position and its long Adriatic coastline makes it difficult to patrol and therefore ideal for smugglers."

Although domestic piracy in the form of music cassettes is declining, the use of the recordable CD, or CD-R, is on the rise in Italy. "The distribution of illegal CD-R copies is widespread, with many retail outlets producing CDs to order," says Mazza. "In Naples we have found

(Continued on page 52)

CMA Visit Promotes U.S./Australian Country Connection

■ BY CHRISTIE ELIEZER

MELBOURNE, Australia—Nashville is stretching its hands across the seas to Australia. A visit Feb. 9-13 here by a delegation from the Nashville-based Country Music Assn. (CMA) is set to result in more concerts, more promotional visits by stars, and a number of collaborations.

"Australia's the most exciting future market for country music," says Ed Benson, executive director of the CMAA. "Part of that excitement and challenge is how [the Australian] country scene is in a state of change, becoming more urban and mainstream. The success in Nashville of Keith Urban, the Ranch and Sherrill Austin brought an awareness of the quality of Australian music. And in time we'll see that translated to more opportunities for artists in America."

The CMA has been actively targeting Australia since 1996. In July of that year, Benson and Jeff Green, the CMA's senior director of international and new business development, visited to forge links with the Country Music Assn. of Australia (CMAA). Last year the CMA appointed radio veteran Trevor Smith as its first Australian representative (Billboard, Aug. 16, 1997).

"After that visit," Green says, "we returned to Nashville and told them, 'We've seen the future, and it's in Australia.' Hence we returned this year with a much larger group of people to learn and interact."

During the two-day visit, the CMA led a 24-strong delegation of Nashville record label heads, music publishers, artist managers, and songwriters. The group reinforced its alliance with the CMAA and met with industry and trade organizations, promoters, and key media in Sydney and Melbourne.

Delegates attended the launch of ABC/EMI singer Les Kernaghan's new album and a five-label showcase of established and upcoming talent at the Basement in Sydney. Performers included Kernaghan, Gina Jeffreys, Troy Cassar-Daley, Tina Kernaghan, Shantley Del, the Wheel, Mitchell Shadow, Felicity, and Beccy Cole. Some, like



Del, are up for a U.S. release as a result.

"It was important that the American delegates get a realistic and firsthand knowledge of every aspect of dealing with this market," says the CMA's Smith. "They can now tell their acts and managers exactly what to expect and liaise directly with people here. The fact they were blown out by Australian talent not only means we may expect more signings [of Australian acts] in the States, but they're confident their acts can save money by using Australian musicians when they tour."

Coinciding with the visit was the announcement by CMT International president Carl Kormeier that by May CMT would set up an office in Sydney and localize its programs; it will provide a separate feed to Australia and Southeast Asia.

The CMA also handed out its three inaugural International Country Radio Awards. Two went to influential Australian DJs John Laws and Nick Ertz; the third went to Germany's Walter Funk.

There was a tremendous spirit of cooperation and enthusiasm about working together to elevate country

music," reports Green. "Everyone senses that the 6% or 7% we have of the business here can be given a real boost by getting our artists down here and opening the doors to Australian talent by offering performance and collaboration opportunities back in the States."

Adds Arista/Nashville president Tim Dubois, a first-time visitor: "There's no reason why Australia can't become like Canada, which provides 10% of U.S. country business."

The similarity with the Canadian experience is often repeated. "Australia is where Canada was five or six years ago, which is why we're so clear about what we're doing here," says Bob Saportil, senior VP/GM of Warner Bros. Nashville. "Without a doubt, Australia is going to be the major market outside the U.S. and Canada." Saportil recalls there was hardly a contemporary Australian country scene three years ago when he toured here with Dwight Yoakam. He says he's im-

pressed by the level of awareness today at labels, promoters, retailers, and media outlets. "There's no [major country] radio, but hopefully CMT's success will show a smart operator of its profitability," he says.

Following are some of the initiatives developed in the visit's wake:

- A broadcast of CMA's 51st annual awards show, held last September, will be screened midday Saturday (21) on the national network Channel 7. Released to coincide with this will be a "Cream Of Country" compilation, a BMG/Sony collaboration with a heavy TV and retail advertising campaign.

- Following talks with the Australian Record Industry Assn., the Australian Music Retailers Assn., the Australian Performing Rights Assn., and the Australian Mechanical Copyright Owners Society, the CMA will disseminate information through the U.S. and its international affiliates

(Continued on page 52)

Dutch Indie MECADO Bankrupt

Main Products Were Dance Compilations

AMSTERDAM—The much-rumored bankruptcy of Dutch indie label MECADO has been confirmed. A court in the Hague declared the company insolvent Feb. 4 in a decision that was made public Feb. 15.

MECADO—an acronym for Music Entertainment Co. and Artist Development Organisation—was launched by president Robert-Jan Hertog, a former VP at Dutch-based indie Arcade Music Group, in a blaze of publicity in the summer of 1996. The company's main products were dance compilations, along with some self-developed artists on subsidiary labels Woosh and

Tricky Stuff.

MECADO was in the spotlight from the outset through its costly marketing campaigns in radio, TV, and print, which crisscrossed and maintained a high profile.

MECADO's distributor, Weesp-based Music Net, is trying to offset the blow of the company's downfall. Says Music Net GM Robin van der Baach, "We deeply regret MECADO's sudden demise. However, we will stick to all agreements regarding the returning of MECADO product by our clients just like we've done for the past 18 months." ROBERT TILLI



E'er The Twain Shall Meet. Canadian country songstress Shania Twain paused to share a moment with PolyGram executives on her London trip to promote her album "Come On Over," due for U.K. release March 9. Shown at a soiree, from left, are PolyGram U.K. chairman/CEO John Kennedy; Mercury U.K. marketing director Jonathan Green; Mercury senior product manager Louise Hart; Twain; manager Barbara Carr of Jans Jans Management; and Mercury U.K. managing director Howard Berman.

GRUPPE NATIONAL



2 Rammstein

Echo 1998

NATIONALER NEWCOMER



2 Der Wolf
"Das Album"



2 Nana
"Nana"

INTERNATIONALER NACHWUCHSPREIS



2 Hanson:
"Middle Of Nowhere"



2 Foxy Brown: "Ill Na Na"

...AND THE NOMINEES ARE:

CROSSOVER ARTIST



2 Andrea Bocelli

KÜNSTLER/IN DEUTSCHSPRACHIGER
SCHLAGER



2 Nena



2 Howard
Carpendale

NATIONALE DANCE-SINGLE



2 Nana:
"Lonely"

JAZZ



2 Charlie Haden
& Pat Metheny:
"Beyond The
Missouri Sky"



2 Barbara Dannerlein:
"Amkanoo"



2 Der Der
Bridgewater:
"Dear Ella"

KÜNSTLERIN INTERNATIONAL



2 Sonja



2 Foxy Brown

GRUPPE INTERNATIONAL



2 Bee Gees

NATIONALE ROCK-POP-SINGLE



2 Rammstein:
"Engel"

KÜNSTLER INTERNATIONAL



2 Jan Bon Jovi

KÜNSTLER NATIONAL



2 Der Wolf



2 Nana

PolyGram



Diesel Top Winner At Sweden's Grammis Indie Label Takes Six Awards; Cardigans Honored

■ BY KAI R. LOFTHUS

STOCKHOLM—The independent Diesel Music label, distributed by BMG in the Nordic territories, swept the board at the 15th Grammis gala at Kingliga Tennishallen, held Feb. 16 here.

Diesel artists were nominated in 14 categories and claimed a total of six awards. The label's crown jewel, Eagle-Eye Cherry, won three awards on the strength of his hit single "Save Tonight" and his album "Desireless." He also won awards for music video, new artist of the year, and male pop/rock album.

Other Diesel winners included Eshjan Svensson Trio's "Winter In Venice," for best jazz album; Svensson, also composer of the year; Tittiyo's album "Extended" was voted female pop/rock album.

A prize recognizing artists who have been successful in the last year was introduced this year by the Swedish Ministry of Industry and



THE CARDIGANS

Trade. Its minister, Leif Pagrotsky, presented the award to the Cardigans, who are signed to PolyGram Sweden's Stockholm label group.

Also honored at the ceremony were producers Dennis Pood and Max Martin for their efforts in promoting Swedish music abroad, especially with RCA/BMG's Robyn, who enjoyed an international breakthrough last year.

The Grammis are organized by the Swedish branch of the International Federation of the Phonog-

raphic Industry. The jury is composed of 23 representatives from media, including national top 40 radio station Sveriges Radio P3, TV station ZTV, and a number of journalists. Some 2,600 guests were present, including industry representatives. For the first time in its history, the ceremony was attended by the public. The Grammis gala premiered 1989, but the gala has not been held every year due to internal disputes in the industry over the size and scope of the ceremony.

Other key awards are as follows: **Best album and best pop/rock band:** "Ioala," Kent, RCA/BMG.

Best modern dance album: "Lil' Ansoy," Fink/Stockholm Records.

Best hard rock album: "Not Like Them," Misery Loves Co., MVG/MXW.

Song of the year: "Burnin'," Cud, PolyGram.

Artist of the year: Eric Gadd (Strawberry Music).

French Stations Very Quota

■ BY REMI BOUTON

PARIS—Two years after the introduction of a quota system, French radio stations are slowly but steadily lowering their share of Francophone content—out of the dismay of the local record industry.

France's quota system is causing major problems for radio networks torn between political and economic pressures, according to domestic broadcasters. National top 40 network NRJ and a number of key local French sta-

tions have now received stiff warnings from broadcasting regulator CSA concerning their failure to comply with the French-language quota in their music output.

The minimum French-language content required by the 1994 Communications Act, which introduced the quota requirement, is 40% during daytime programming (Billboard, Oct. 7, 1995). But, according to sirip-montmorillon figures, during September-November 1997, NRJ played only 37.3% of Fran-

cophone repertoire.

Three important regional top 40 networks—Orleans-based Vibration, Lyon-based Scoop, and Strasbourg's Volt—based—played 38.8%, 36.9%, and 36.1% French-language material, respectively. Paris dance station Voltage FM aired only 35.5%.

"The implementation of the quota regulation in January 1998 had an immediate and tangible effect," says Jean-Hervé Rony, director general of record labels' organization SNEP. Jean-Eric Valli, president of Vibration, says that quotas are "a real problem for stations that don't have music programming focused on a specific genre."

In 1997, the proportion of French-language material played by radio fell to 48% (down from 49% in 1996), according to figures supplied by SNEP and compiled by data supplied by sirip-montmorillon company Ipsos Music.

NRJ PD Christophe Sabot says the network's failure to meet the quota is linked to a temporary shortage of suitable music. Says Sabot, "We started playing big bands about a year ago, but we have increased the share of rap, but that would have affected our female and adult listenership."

Other stations that with the current state of domestic productions, "It is easier to meet the quotas when you have a tightly formatted station playing rap, for example," says Skynet. NRJ devotes a lot of time to music and targets a wide demographic, and in this context it gets quite tough to meet with quotas all year round.

It also contends that for his network, which covers central/west France and targets a wide 15- to 50-year-old demographic, "quotas are restrictive in that they force us to choose between rap and French variety."

However, SNEP's Rony says stations cannot complain about a lack of local productions. According to figures supplied by SNEP, the French majors in-

(Continued on next page)

newsline...



INAGAKI

West Japan.

BRITISH SKY BROADCASTING (BSkyB) has bought a 49% stake in music-on-demand cable service Music Choice Europe (MCE) and has set up a joint venture with the company to provide music programming to BSkyB subscribers. Sky Music Choice will provide seven "themed" 24-hour channels of rock, pop, classical, and other genres to BSkyB's analog subscribers beginning in April. Another 50 audio channels will become available via the broadcaster's digital TV services when it launches in June. The majority stake in MCE is held by Warner Music Group and Sony Corp. of America.

STEVE MCCLURE

SIR GEORGE MARTIN will mark his retirement from the music business with an album, "In My Life," to be released March 16 in the U.K. through Chrysalis Group's Echo label and in the rest of Europe through Universal. A U.S. licensee has yet to be named. "It does sum up my life in a way," says Martin. "When I decided to stop recording, I thought I might as well provide my own finale." The set includes covers of John Lennon Paul McCartney songs that Martin worked on from 1962 to '70. Celine Dion sings "Here, There and Everywhere," Goldie Hawn performs a jazz-titled "A Hard Day's Night," and Sean Connery is featured on the title track.

CHRISTIAN LORENZ

CD MANUFACTURER DCCDATA says it is in talks with Arcade Music Group (AMG) to acquire Arcade's sound-carrier distribution operations in France and the Netherlands. Both companies are domiciled in the Netherlands; the proposed deal would give DCCDATA rights to distribute sound carriers for AMG in the Benelux countries, Germany, Austria, Switzerland, and France.

MARK SOLOMONS

BORDERS U.K. has appointed Philip Downer operations director and Geoff Robotham property manager. Robotham, who joins from real-estate consultant Jones Lang Wootton, will also hold the same title at Books etc., the U.K. specialist bookseller recently acquired by Borders. Downer, a former member of British music retailer Our Price, and most recently VFM of Waterstone's U.S. book-selling operation. The first U.K. Borders store is due to open in August, and the company plans substantial expansion in the territory.

AN ESTIMATED 6.5 MILLION viewers tuned in to the Brit Awards' two-hour special telecast Feb. 10 by Carlton TV on the U.K.'s national commercial ITV network, according to overnight ratings from Carlton. The figure compares with 9.7 million last year, 11.1 million in 1996, and 8.5 million in '95. ABC will air the show April 11 in the U.S.

MARK SOLOMONS

EMI RECORDS U.K. has launched the second phase of its "... At Abbey Road" album series. The new releases feature '60s material recorded at the legendary London studios by Helen Shapiro, the Hollies, the Swinging Blue Jeans, and Billy J. Kramer with the Dakotas; a compilation of R&B artists is also available. At an Abbey Road launch party Feb. 16, Shapiro and the Swinging Blue Jeans performed. The two acts, along with the Searchers, are touring the U.K. on a 49-date Solid Silver '60s package, which adds Bobby Veal at three dates.

INDIE LABEL AVEX led the way in scoring million-selling singles and albums in Japan in 1997, according to data released by the Recording Industry Assn. of Japan. The label had five albums and three singles whose sales topped the 1 million mark. Helping Avey achieve that impressive result was superstar Namie Amuro, whose album "Concentration20" and singles "Come Celebrate" and "How To Be A Girl" each sold more than 1 million units. Next was Sony Music Entertainment (Japan), with five albums and two singles. Rock duo B'z and Dreams Come True each had two albums on the million-seller list, the only acts to do so. In 1997 there were 27 million-selling albums, compared with the 1996 tally of 17 million; singles sales totaled 17 in 1997, compared with 1996's 25. The only foreign artist on the million-seller list last year was Mariah Carey (Sony Records), thanks to her album "Butterfly."

STEVE MCCLURE

U.K. Government Support For Non-Classical Genres Sought

■ BY NIGEL WILLIAMSON

LONDON—Representatives of the U.K.'s non-mainstream music business have launched a campaign for what they see as a fairer distribution of government support for the arts that more accurately reflects a multiracial society.

The case will be presented directly to Chris Smith, a Conservative cabinet minister in charge of music and the arts, when he addresses a convention of professionals working in the folk, jazz, and roots fields at Musicalliance 98, to be held March 6 in London.

Smith has adopted an increasingly high profile in music since last year's Labour's election victory in May, and convention organizers believe that his agreement to make the keynote address suggests that he is at least sympathetic to their cause. Although Smith is not expected to announce any immediate changes in the distribution of arts funding, in the overwhelming majority of support goes to two open companies based in central London,

sources say he is keen to generate a debate about the future direction and nature of government backing for music. Musicalliance spokesman David Flower says, "At the moment, 85% of the U.K. government's subsidy towards music goes to the European classical and opera traditions pre-1950. We now live in a multiracial, multicultural society, and we want to ask Mr. Smith why this is not reflected in the way that the funding case is divided up."

Musicalalliance 98 will also see the government subsidizes the Royal Opera House in London, where a guest soloist can earn in one night what a professional jazz musician might be glad to call an annual salary, support of other musical genres is minimal. "Isn't it about time music was seen as a spectrum rather than a hierarchy?" he asks. Musicalalliance 98 will also see the launch of a campaign for a new BBC national radio station showcasing specialized genres not often heard elsewhere on the airwaves. BBC Radio 3 exists as a government-subsidized classical music outlet, and Flower wants to see a new BBC Radio 6 dedicated to folk, jazz, roots, and other minority genres. The event takes place March 7-8 at London's Barbican Centre.



THE MUSIC CHARTS

JAPAN		GERMANY		U.K.		FRANCE	
(Demco Publications Inc.) 02/23/98		(Media Control) 02/17/98		(Chart-Track) 02/14/98		(SNEP/EPIC) 02/14/98	
THIS LAST	SINGLES	THIS LAST	SINGLES	THIS LAST	SINGLES	THIS LAST	SINGLES
WEEK		WEEK		WEEK		WEEK	
1	NEW	1	MY HEART WILL GO ON CELINE DION <i>colombia</i>	1	MY HEART WILL GO ON CELINE DION <i>epic</i>	1	THE REASON CELINE DION <i>colombia</i>
2	NEW	2	ALONE WESLEY CHAMBERLAIN <i>vg</i>	2	DOCTOR JONES AQUA <i>vg</i>	2	TOGETHER AGAIN JANET JACKSON <i>vg</i>
3	NEW	3	TOGETHER AGAIN JANET JACKSON <i>vg</i>	3	LET'S TALK ABOUT LOVE CELINE DION <i>colombia</i>	3	THE REASON CELINE DION <i>colombia</i>
4	NEW	4	ALONE WESLEY CHAMBERLAIN <i>vg</i>	4	NEVER EVER ALL SAINTS <i>mercury</i>	4	THE REASON CELINE DION <i>colombia</i>
5	NEW	5	WALK ON BY YOUNG DEENNY <i>vg</i>	5	NEVER EVER ALL SAINTS <i>mercury</i>	5	THE REASON CELINE DION <i>colombia</i>
6	NEW	6	TORN NATALE IMBRIUGLIA <i>vg</i>	6	NEVER EVER ALL SAINTS <i>mercury</i>	6	THE REASON CELINE DION <i>colombia</i>
7	NEW	7	DOCTOR JONES AQUA <i>vg</i>	7	NEVER EVER ALL SAINTS <i>mercury</i>	7	THE REASON CELINE DION <i>colombia</i>
8	NEW	8	ALL HAVE TO GO BACKSTREET BOYS <i>johnson</i>	8	NEVER EVER ALL SAINTS <i>mercury</i>	8	THE REASON CELINE DION <i>colombia</i>
9	NEW	9	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	9	NEVER EVER ALL SAINTS <i>mercury</i>	9	THE REASON CELINE DION <i>colombia</i>
10	NEW	10	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	10	NEVER EVER ALL SAINTS <i>mercury</i>	10	THE REASON CELINE DION <i>colombia</i>
11	NEW	11	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	11	NEVER EVER ALL SAINTS <i>mercury</i>	11	THE REASON CELINE DION <i>colombia</i>
12	NEW	12	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	12	NEVER EVER ALL SAINTS <i>mercury</i>	12	THE REASON CELINE DION <i>colombia</i>
13	NEW	13	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	13	NEVER EVER ALL SAINTS <i>mercury</i>	13	THE REASON CELINE DION <i>colombia</i>
14	NEW	14	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	14	NEVER EVER ALL SAINTS <i>mercury</i>	14	THE REASON CELINE DION <i>colombia</i>
15	NEW	15	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	15	NEVER EVER ALL SAINTS <i>mercury</i>	15	THE REASON CELINE DION <i>colombia</i>
16	NEW	16	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	16	NEVER EVER ALL SAINTS <i>mercury</i>	16	THE REASON CELINE DION <i>colombia</i>
17	NEW	17	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	17	NEVER EVER ALL SAINTS <i>mercury</i>	17	THE REASON CELINE DION <i>colombia</i>
18	NEW	18	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	18	NEVER EVER ALL SAINTS <i>mercury</i>	18	THE REASON CELINE DION <i>colombia</i>
19	NEW	19	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	19	NEVER EVER ALL SAINTS <i>mercury</i>	19	THE REASON CELINE DION <i>colombia</i>
20	NEW	20	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	20	NEVER EVER ALL SAINTS <i>mercury</i>	20	THE REASON CELINE DION <i>colombia</i>
1	NEW	1	MY HEART WILL GO ON CELINE DION <i>colombia</i>	1	MY HEART WILL GO ON CELINE DION <i>epic</i>	1	THE REASON CELINE DION <i>colombia</i>
2	NEW	2	ALONE WESLEY CHAMBERLAIN <i>vg</i>	2	DOCTOR JONES AQUA <i>vg</i>	2	TOGETHER AGAIN JANET JACKSON <i>vg</i>
3	NEW	3	TOGETHER AGAIN JANET JACKSON <i>vg</i>	3	LET'S TALK ABOUT LOVE CELINE DION <i>colombia</i>	3	THE REASON CELINE DION <i>colombia</i>
4	NEW	4	ALONE WESLEY CHAMBERLAIN <i>vg</i>	4	NEVER EVER ALL SAINTS <i>mercury</i>	4	THE REASON CELINE DION <i>colombia</i>
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7	NEW	7	DOCTOR JONES AQUA <i>vg</i>	7	NEVER EVER ALL SAINTS <i>mercury</i>	7	THE REASON CELINE DION <i>colombia</i>
8	NEW	8	ALL HAVE TO GO BACKSTREET BOYS <i>johnson</i>	8	NEVER EVER ALL SAINTS <i>mercury</i>	8	THE REASON CELINE DION <i>colombia</i>
9	NEW	9	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	9	NEVER EVER ALL SAINTS <i>mercury</i>	9	THE REASON CELINE DION <i>colombia</i>
10	NEW	10	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	10	NEVER EVER ALL SAINTS <i>mercury</i>	10	THE REASON CELINE DION <i>colombia</i>
11	NEW	11	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	11	NEVER EVER ALL SAINTS <i>mercury</i>	11	THE REASON CELINE DION <i>colombia</i>
12	NEW	12	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	12	NEVER EVER ALL SAINTS <i>mercury</i>	12	THE REASON CELINE DION <i>colombia</i>
13	NEW	13	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	13	NEVER EVER ALL SAINTS <i>mercury</i>	13	THE REASON CELINE DION <i>colombia</i>
14	NEW	14	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	14	NEVER EVER ALL SAINTS <i>mercury</i>	14	THE REASON CELINE DION <i>colombia</i>
15	NEW	15	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	15	NEVER EVER ALL SAINTS <i>mercury</i>	15	THE REASON CELINE DION <i>colombia</i>
16	NEW	16	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	16	NEVER EVER ALL SAINTS <i>mercury</i>	16	THE REASON CELINE DION <i>colombia</i>
17	NEW	17	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	17	NEVER EVER ALL SAINTS <i>mercury</i>	17	THE REASON CELINE DION <i>colombia</i>
18	NEW	18	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	18	NEVER EVER ALL SAINTS <i>mercury</i>	18	THE REASON CELINE DION <i>colombia</i>
19	NEW	19	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	19	NEVER EVER ALL SAINTS <i>mercury</i>	19	THE REASON CELINE DION <i>colombia</i>
20	NEW	20	NEVER SUBMARIN CRUIES ESPEN UDEN <i>vg</i>	20	NEVER EVER ALL SAINTS <i>mercury</i>	20	THE REASON CELINE DION <i>colombia</i>

RECORDS

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Putumayo Steps Up In-Store Slant Sales Gain Credited To Bookseller Campaigns

■ BY DA. KAPLAN

NEW YORK—From Barnes & Noble to Borders Books, Putumayo World Music has spent the better part of 1997 and early 1998 banking on a comprehensive promotional program in the booksellers' in-store cafes to boost awareness of the label's catalog of global melodies.

As a result, its efforts have brewed a whole new customer base, which was most apparent during the second half of '97, when the New York-based label watched its sales increase nearly 28%. Executives at the 5-year-old label attribute

much of the growth to its new, somewhat unorthodox promotional campaign. Based on that recent success, however, Putumayo—which boasts annual sales of approximately \$5 million—has elected to launch almost all of its new releases with some kind of major in-store promotion.

Typically, labels have used more traditional promotional venues when launching releases. "We're coming up with things we think are a little more interesting than simply negotiating space for end-caps or placement on an in-store listening station," says David Hazen, senior VP of marketing at Putumayo.

In using in-store cafes to stage promotions, Putumayo appears to be riding an evolving trend in music marketing. Over the last three years, firms like In-Cafe Marketing and Cafe Music Network have created a niche for themselves putting together music promotional programs that run in coffee shop chains. However, Hazen says that Putumayo wasn't influenced by those marketing companies and that his label's efforts in that direction are a result of the natural evolution of its marketing strategies.

The executive adds that the com-

pany's efforts aren't limited to chains with cafes, citing participation from accounts such as Tower Records and the Nature Co. "We work closely with all of our major accounts," says Hazen.

The power of the overall strategy is easily noticeable. In March '97, when Putumayo held a promotional program at Borders to support "Islands"—a compilation of artists from tropical islands like Tahiti, Cape Verde, and Tortola—sales of the album were up nearly 50% over those at the chain in the first month of availability for the label's benefit.

(Continued on next page)



Internet Label And Distributor Link Up J-Bird Records Makes Deal With Navarre

■ BY FRANK DICOSTANZO

NEW YORK—Hoping to virtually redefine the relationship between label and distributor, Internet-based J-Bird Records (www.jbirdrecords.com) and Navarre Corp. have entered a three-year exclusive retail distribution agreement.

The deal enhances the label's market presence by providing a pipeline to national chains for its best artists while, in return, offering a pool of prospective commercial talent that could benefit the distributor.

Billing itself as "the first World Wide Web recording label," replete with Internet radio station, sound sampling, artist discs, direct downloading of music, and online retail, J-Bird was created under the premise that no artist would be turned down. Indeed, its founder, 35-year-old Jay Barbieri, a former executive for PolyGram and Angel EMI, believes the Internet provides the opportunity to allow the public to decide who the next superstar or what the next big hit will be.

Terms of the deal, which began in January, include all of the label's catalog titles plus new album releases. The label will continue to sell over the Internet as well.

"What this really does for our label is create a two-tiered distribution program," says Barbieri. "On one level, it allows us to introduce new talent and distribute their music via the Internet while simultaneously providing an opportunity for artists that do well to 'graduate' into regular retail distribution with all the co-op dollars, radio, and promotion that come with it."

Launched in November 1996, the Wilton, Conn.-based J-Bird Music Group Ltd., which is publicly traded,



Satisfaction. The Rolling Stones met Best Buy executives after a concert at the Minneapolis Metrodome. Shown, from left, are Gary Arnold, Best Buy VP of marketing; Brad Anderson, Best Buy president; Charlie Watts; Mick Jagger; Wade Fenn, Best Buy executive VP; Keith Richards; Jennifer Johnston, Best Buy advertising director/broadcaster; Joe Pagano, Best Buy merchandise manager; and Ron Wood.

derives its revenues by charging artists (who must supply their own master recordings) an initial setup fee of \$1,250, which includes the Web site, album artwork, duplication, manufacturing costs, and 125 CDs that artists can resell at concert venues. To date, the label has about 250 artists in its catalog.

In a further move to enhance its online presence, the label added 25 of its recording artists on Audio Net (www.audionet.com), with plans to add its entire repertoire by year's end. The site, which currently lists 250,000 listeners per day and more than 50 million "hits" per month, helps artists promote and sell their music through Web broadcasting.

In another joint online venture, the label recently linked up with the Pepsi entertainment site (pepsirecord.com), which reports more than 750,000 hits per day. The site allows visitors to view new music and listen to sound samples. Under the arrangement, Pepsi's site will feature J-Bird artists Ava Cherry, a former backup singer for Luther Vandross, the Andri and Lovechild with Ben Wurts, formerly of Rusted Rock.

Last March, the label even reached out to traditional radio (Billboard, March 15, 1997) to promote its artists on WLIR Long Island, N.Y., in a program titled "The J-Bird Music Hour."

"So far, the label has brought about 25 of its artists to Navarre for general distribution," says Ed Maxin, regional sales manager for the Minneapolis-based distributor. He adds that the titles are very strong, with enormous sales potential.

Among those releases are albums by John Entwistle; the Guess Who; Alan St. John, former keyboard player for the Who; and Billy Squier; and Andrew Gold; and the Harlem Gospel Choir; plus TV themes from "Mad About You."

and "The Golden Girls."

Navarre reported more than \$200 million in sales for its last fiscal year, which ended March 30, 1997. Its national retail accounts include Tower Records, the Musicland Group, Blockbuster, Best Buy, Wherehouse, Camelot, HMV, Borders, Circuit City, and all leading one-stop.

"I think J-Bird's concept that every artist deserves to be heard is fabulous," declares Maxin. He says it benefits new artists trying to get heard as well as established performers seeking a smooth transition back to the marketplace.

"For Navarre, this relationship with J-Bird is very exciting because it opens so many possibilities that we normally wouldn't get from traditional labels," adds Maxin, noting that it sets the stage for discovering the next big superstar.

And, while some performers will inevitably come to J-Bird for vanity reasons, admits Bob Morrison, VP of sales for the label, "we'll be concentrating on those artists that are actively touring or have something happening in order for them to participate in the retail program."

Currently the label has five full-time employees and 17 part-time A&R reps. The label, which targets 15- to 24-year-olds, carries a full array of genres, including rock, alternative, jazz, blues, and country. With the release of at least 25 new titles scheduled to go to retail in 1998, Barbieri conservatively estimates that each title will sell a minimum of 10,000 units, realizing retail sales of more than \$1 million.

According to Morrison, the deal with Navarre can only be described as a winning proposition for all. "From the artist's viewpoint, it's a great opportunity to get their music heard; from the label's perspective it helps us change the way the industry works; and for the distributor it provides a huge source of catalog."

Putumayo Targets Coffee Crowd via Timothy's

Putumayo recently moved beyond the in-store cafes of book/music chains to stage an album promotion at a coffee shop chain. In January, the label teamed with Timothy's World Coffee to promote "A Putumayo Blend: Music From The Coffee Lands" in a campaign that tied into traditional media retail via HMV.

The effort, which took place at most of Timothy's 75 units in the U.S. and Canada, offered consumers several perks, including a compilation created for the event titled "The Putumayo Travel The World Sampler" and a discount at HMV on any Putumayo title and a calendar that features art from the label's 26-album catalog.

Central to the promotion was the creation and sale of a coffee flavor created by Timothy's for the event called Putumayo World Blend. The coffee itself is a strong blend of beans from Kenya, Costa Rica, and Guatemala—countries represented by many of the label's artists.

"The promotion worked two ways," says Andrew Resnick, executive VP of operations for the Toronto-based

Timothy's. "If consumers bought three one-half pounds of coffee separately from a special selection that we had, they got a punch card that looked like a little passport to mark off each sale. When the card was full, they would get the CD. Or if they bought one pound of the Putumayo World Blend, they got the CD on the spot."

Other features of the promotion included six Putumayo albums playing at various times in the cafes; those albums are also featured in a display case that noted they were available at HMV.

In order to get the calendar and discount on Putumayo titles at HMV, Timothy's customers had to bring a receipt as proof of purchase to the event. Resnick noted that the Putumayo promotion was one of the retailer's more successful events in recent times. "There was definitely a noticeable spike in sales since the promotion started," he says. "We've gone through about 4,000 CDs, the expedition coffees have done well, and we've sold about 2,500 pounds of Putumayo blend alone."

D.A. KAPLAN

PUTUMAYO STEPS UP IN-STORE SLANT

(Continued from preceding page)

ous release, "Women's Work," which did not have the same kind of promotional backing. These results surprised executives at both companies since "Women's Work," released in November 1998, featured mostly well-known artists, such as Ani DiFranco and Janis Ian. "Islands" on the other hand, features cuts from relatively lesser-known artists such as Tarika and Hapa. Hazen attributes the sales gain directly to the company's promotional efforts.

"What we're trying to do," Hazen says, "is maximize the profile of our brand and releases by regularly developing creative, high-impact promotions with retailers that cater to our target audience: upscale, cultural, creative adults." That strategy, Hazen adds, is what makes the label's marketing and sales staff by Putumayo chairman/CEO Dan Storper, who also is known to conduct a lot of seminars to promote, according to Hazen.

For March, Putumayo is planning a promotion to support "Women Of Spirit," a compilation of songs by such acts as Toshi Reagon and Susana Baca. This time, the event will center around a raffle for more than 100 spa packages sourced through an internal directory of independent spas. To publicize the context and the album, print advertising will appear in lifestyle and women's magazines; there will also be a lot of in-store efforts, and artists featured on the album will do radio performances.

Most recently, the label launched its "Romantica" album—and a corresponding promotional effort to support it—Feb. 1. The main two-tiered promotion, to be held at a number of Borders Books' Cafe Espresso units, is based on romantic elements associated with the compilation of love songs by such artists as Majek Fashek (Nigeria), Belo Velloso (Brazil), and Louise Taylor (S.). Hazen stresses that the "Romantica" promotion is not specifically tied to Valentine's Day.



"We want this to be as effective on Feb. 15 as it is on Feb. 14," he notes.

"Romantica" is a collection of great love songs from around the world," explains Hazen. "For the first tier of the promotion, we're giving away a free 'Romantica' greeting card with each CD purchase. The greeting card, which features the album's folkie cover art, by illustrator Nicola Heidt, is a sample from the company's soon-to-be launched paper-products division. According to Hazen, Putumayo plans to launch the business arm later this year and included the card in the "Romantica" promotion to drive sales and build awareness.

"Cover art is very important to us, and when we do promotions in stores, customers are always asking if they can buy our posters," he says. "Plus, given that our top accounts include chains such as Borders and Barnes & Noble—stores that have big stationery departments—we think offering Putumayo cover art on cards and journals is a natural extension of the business."

Putumayo has been supporting the "Romantica" effort with a national campaign that included ads in The New Yorker, Ure Reader, New Age Journal, Cope, Rhythmic

Music Monthly, and alternative news weeklies and on radio stations.

Another aspect of the promotion is a raffle in individual stores for customers to win a "Romantica"-themed gift basket, which includes Putumayo merchandise and local prizes, such as a gift certificate for flowers from a local florist or dinner at a local restaurant.

The promotion's second tier has various Borders cafes hosting a "Romantica" event for one night between Feb. 1 and Feb. 14. "For this part of the promotion, the cafe will be converted for a night into a romantic setting," says Hazen, adding that all Borders cafes are selling the album. Others are participating in the event on a store-by-store basis in terms of offering the gift-basket raffle and holding a "Romantica" night.

We supply an allowance to the cafe to purchase tablecloths, candles, and whatever romantic accessories Borders needs in order to convert the ambience to a more romantic one," Hazen adds that event includes poetry readings by local celebrities, in-store appearances by local musicians, and "Romantica" played as background music. In-store prizes and materials such as posters are also displayed throughout the department.

MAXIMUM VISIBILITY

According to Hazen, Putumayo negotiates each promotional agreement separately, and terms, which he declined to specify, are based on each retailer's strategic goals. "Our aim is to get the maximum visibility of our products," he says. "We ask our retail partners what they would want to get out of one of our promotions. Once we know what they're looking for, we can work with their objective to create the most beneficial results for both of us."

Borders, the "Romantica" promotion is only the latest in a series of successful joint ventures between the two companies. The book chain played host to an in-store dance event that coincided with the release of Putumayo's "Latino-Latino" album this past summer. It also created fax services to help customers who were promoting "Islands" last March.

"We've seen a marked increase of sales of Putumayo merchandise whenever we've done these kinds of promotions," says Anne Dickerson, national events coordinator for Borders. "Putumayo really are good at utilizing all their creative energies with these world music compilations, which is a tough market."

Last October, when the label released "A Putumayo Blend: Music From The Coffee Land," a compilation featuring such artists as Claudia Gomez (Colombia), Ernest Ranglin (Jamaica), and Thomas Mapfumo (Zimbabwe), it worked closely with Barnes & Noble, with the chain selling the album in its music departments as well as in its in-store cafes, according to Hazen. The campaign was supported by consumers receiving a free coffee beverage at the store's cafe when they bought the release.

newslines...

CONDW. the online music retailer, went public with a 7.1 million share offering and saw its stock soar 37.5% in its first day of trading on Nasdaq. Shares of the Internet music company were offered at \$16 and closed at \$22 on Feb. 10. The next day they fell 8.5% to \$20.125.

PACIFIC COAST ONE-STOP announces that Brent Gordon has been named president of the national music wholesaler, The Simi Valley, Calif.-based one-stop also notes the following executive appointments: Mike DeFazio, VP of sales; David Hoeltje, VP of operations; Lory Shaw, VP of retail operation; Roger Reebe, VP of finance; Mike Snider, VP of management information systems; Barbara Cieslak, VP of credit; and Ginelle Vicary, director of sales.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) has announced the recipients of its annual awards, which will be presented March 17, the final night of NARM's 40th annual convention in San Francisco. There are two artist awards this year: the Chairman's Award for Sustained Creative Achievement will go to Dionne Warwick and Fleetwood Mac, and the Presidential Award for Sustained Executive Achievement will go to the band and host Dick Clark.

NEW VIDEO GROUP has made a deal with NBC News to release on home video documentaries from "The NBC White Papers." The first two titles from the series will be "The Kennedy Era" and "The Birth Of The Cold War," both anchored by Chet Huntley. The videos each have a list price of \$29.95 and will be in stores Feb. 24.



READER'S DIGEST ASN. reports that revenue from books and home entertainment products (music, video, and audiobooks) decreased 18% in the third fiscal quarter that ended Dec. 31, 1997, to \$476.5 million. The company attributes "about one-third" of the drop to "the recent strength of the dollar." Operating profit declined "significantly" because of lower revenue, higher proportionate promotional spending, and higher investment spending.

DOLE FOOD has entered into its first record-label promotion, with Walt Disney Records and the Musicland/Sam Goody retail chain. The promotion, which will run in the second quarter, will consist of 50 million newspaper inserts, on-package mail-in offers, and point-of-sale advertisements in more than 750 stores. Titled "You're Going To Love The Sound Of This," the program is designed to promote the "Classic Disney" and "Classic Soundtracks" titles. A coupon will give consumers who buy three participating Dole products the chance to save \$5 on any Walt Disney Records package of \$20 or more at Musicland/Sam Goody.

N2K, the online music company, says that its Internet retail site Music Boulevard has been named by the National Academy of Recording Arts and Sciences (NARAS) as the official online retailer for the 40th Annual Grammy Awards. Music Boulevard will provide an online guide to the music awards program, which will be aired Wednesday (25); the site is at www.grammy.com and www.musicblvd.com. A portion of the proceeds from the sale of Grammy-nominated titles will be donated to NARAS.

MUSIC CHOICE, a unit of Digital Cable Radio, has launched an online music store. The company says it is offering more than 150,000 titles in addition to apparel, video, and accessories at its World Web site (www.musicchoice.com).

EXECUTIVE TURNABLE

MUSIC VIDEO: VH1 in New York makes Michael Jackson's "Thriller" programming. He was PD at KUBE-FM Seattle.

Novcom in Los Angeles names Erin May director of business development. She was an account executive at Encore Video.

DISTRIBUTION: Valley Media in Los Angeles promotes Ken Alterwitz to senior VP of sales and marketing in the audio and video departments. Ron Phillips to senior VP of purchasing. John Kordile to senior VP of operations. Melanie Cullen to senior VP of information services. Pamel Dickow to senior VP of planning, development, and technology. He was a partner at Boon, Allen & Hamilton.

of purchasing, VP of operations. VP of human resources, and VP of finance.

KYTD in Minneapolis appoints Kevin Quigley director of marketing. He was marketing manager at Alliance Entertainment.

Koch International Canada in Scarborough, Ontario, promotes Domini Zgarka to president. Cyril Kaze to senior VP of sales marketing. Angela Herens to VP of marketing and Lynette Schneider to director of operations and names Nick Phillips VP of finance and administration. They were, respectively, GM, manager of sales and marketing, senior label manager, controller and operations manager, and VP of finance at BCL Entertainment Corp.

NEW MEDIA: Viacom Inc. in New York promotes Robert M. Bakish to senior VP of planning, development, and technology. He was a partner at Boon, Allen & Hamilton.

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How Serious Is Viacom About Shopping Blockbuster Music?

WHAT'S UP: Blockbuster Music, or rather its parent, Viacom, continues to move in mysterious ways. Back in December, Retail Track reported that Blockbuster Entertainment had retained Wasserstein & Perella to shop the music chain (Billboard, Dec. 20, 1997), although I added that a possible outcome of the process may be a merger instead of an outright sale of the web. Later that week, Viacom deputy chairman Thomas Dooley confirmed parts of my column when he told a fellow Billboard staffer that Viacom would look to merge the music chain with a retail partner (Billboard, Dec. 27, 1997).

Since then, however, Blockbuster Music has been acting like anything but a chain up for sale. Larry Gaines, formerly president of Media Play, was hired to be president. He joined the chain at the beginning of January while it was in the midst of closing about 30 outlets. After those closings, Blockbuster Music had about 400 outlets, down from its high two years ago of about 560, and sources suggest that it will probably continue to shutter stores.

Parties that had been previously contacted by either Wasserstein & Perella or Bob Bakish, VP of planning and development at Viacom, who was the company's point man in trying to sell Blockbuster Music,

say they haven't heard a peep out of them so far this year. Moreover, those parties say that all of Blockbuster Music store shutterings are eroding the value of that chain. Says one executive, "Just because Blockbuster Music can't run those stores profitably doesn't mean that somebody else can't. By shutting all those stores, they are throwing away the value in the chain."

He suggests that the closings only make sense if Blockbuster Entertainment plans on keeping the music chain. Karen Raskopf, VP of corporate communications at Blockbuster Entertainment, says, "We are committed to the success of Blockbuster Music."

OTHER TIDBITS: Last issue, in this space, I reported on how the reorganization of Alliance Entertainment Corp. is shaping up, focusing on whether the banking creditor group would be willing to back a stand-alone plan. And I concluded that they would be willing to convert their claim to equity if the right deal doesn't come along for the company. I still believe that to be true, although I would add the caveat that I believe their commitment would probably be contingent on the performance of the company over the next few months.

(Continued on next page)

RETAIL TRACK

by Ed Christman



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RETAIL TRACK

(Continued from preceding page)

Alliance has just released its operations statement for December, and the company posted a net loss for that month of \$121.6 million. On first glance, what's particularly alarming in the numbers is the company's net sales, which totaled \$25.2 million, vs. the cost of sales, which is \$50.9 million, or more than double. Normally, sales loaded numbers would mean that Alliance either was discounting heavily to retain market share, or bought product based on sales expectations that were way inflated, or was killed with returns from accounts—or a combination of all of the above.

But the Alliance press release indicates that \$115.9 million of the \$121.6 million loss was related to losses from non-core operations and non-recurring and restructuring charges attributed to write-downs of inventory and accounts receivable. In other words, in an unusual accounting move, the company included some of its write-offs in costs of sales instead of clearly delineating them as such.

Unfortunately, Alliance chairman Eric Weisman was unavailable to explain some of the questions that occurred to me about the operation numbers reported to the bankruptcy court. For example, inventory dropped about \$25 million from the last monthly statement, which normally is good until you remember that the company only reported \$25 million in sales.

Since Weisman was unavailable to me, a round of calls to sources familiar with the company's current situation turned up one who pointed out that the Alliance One-Stop Group, which is now the heart of the company, achieved a net operating loss of \$1.8 million in

December, which was considerably less than the \$2.2 million projected by the company's business plan.

Three weeks ago, when I was lunching with Weisman, he indicated that the company was ahead of plan. Moreover, he said that he projected that sales would be strong enough that Alliance would be able to reduce its debtor-in-possession (DIP) loan significantly by the end of February. At the end of December, the company had drawn down \$37 million of the \$50 million DIP loan.

Weisman said the consolidation of the Santa Fe Springs facility in California was ahead of schedule. As reported previously, the company will keep open its Los Angeles facility, which is largely a will-call business, and expand its shipping capabilities. Weisman reports that the company will open a similar operation in the Washington, D.C./Philadelphia market. That facility should be open by the end of this July, if all goes as planned.

Weisman says the company "will leverage the satellite facilities off the hub" in Coral Springs, Fla. At the end of the reorganization, the hub will carry \$40 million to \$50 million in inventory, with each satellite facility carrying \$1 million to \$2 million in inventory. Furthermore, he reports that the business plan calls for spending \$6 million to further automate the Coral Springs distribution center. As part of the operation, the company plans on keeping an extensive telemarketing network throughout the U.S. to generate business for the one-stop operation.

VALUE-ADDED DANCE: Webster Hall, a dance club with a bit of history in New York, has entered

into the record business by starting a label named, you guessed it, Webster Hall Records. Its first release is a dance album, "Live At Webster Hall—Volume One," which is distributed by Big Daddy in Maplewood, N.J. Sean McGarr, president of the label, says the label was started with the rationale that "if anybody is going to understand dance music, it better be us."

He may be right. But the label's first release caught my eye because of the unique value-added offer included in the album. The \$14.98 CD contains a free admission pass to the club, valued at \$20. Of course, the attraction of that offer is likely limited to consumers who live in the New York market, but, hey, in the segmented music market of today you have to start building a story somewhere.

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Music Of Othar Turner Is Worth 'Hollerin' About

HILL COUNTRY GODFATHER: Here's a tale for Black History Month—a story about a living legend of African-American music and his unexpected materialization in Los Angeles; a couple of musicians and an indie-label owner/major-label A&R man who have brought his music to a new audience; and the release of his first album at the tender age of 90. It's also a story about family and the persistence of tradition.

On Feb. 10, we stopped down at House of Blues in L.A. to catch Max Carl & Big Dance, the first act on Glenn Frey's Mission Records, which we wrote about in this space two weeks ago. We didn't know that Carl had arranged a surprise for the show.

As the audience kibitzed on the dancefloor, the air suddenly vibrated with the distant rumble of a bass drum and the rai-a-tat of a couple of snares.

Soon, a line of drummers—a steady woman, a middle-aged man, and several children—mashed onto the stage, led by an ancient, Pan-like, overall-clad man trilling piercing notes on a long cane fife, Othar Turner, leader of the group, the Rising Star Fife & Drum Band.

This unforeseen and sublime manifestation nearly freaked us out of our shoes. First of all, Turner, a revered figure among blues aficionados, plays outside of his hometown in the northern Mississippi hill country on only the rarest of occasions. Moreover, that very day, we had received a copy of Turner's first album—"Everybody Hollerin' Goat," produced by musician Luther Dickinson and released by Birdman Records, a Burbank, Calif., independent run as a labor of love by Reprise Records A&R VP David Katsnelson.



by Chris Morris

The most amazing thing about Turner's unannounced appearance was its almost dreamlike quality: Here, on the stage of one of West Hollywood's most upscale nightclubs, was a great exemplar of an obscure but mighty style of black music, which dates back more than 100 years in America and has its roots in African tribal culture.

Scholars date African-tribal music

and drum music from the 1800s. The style, which developed in northern Mississippi and Georgia, melded military fife and drum instrumentation with African polyrhythms; the lead instrument was and is the cane fife, also known as a "fice" or simply "the cane," a length of hollowed-out cane cut with five or six holes.

Folklorist Alan Lomax—who related fife and drum music to the primitive sounds of the African pygmies—became the first man to document the style when he recorded Sid Hemphill of Como, Miss., in 1942 for the Library of Congress. Lomax and researchers George Mitchell and David Evans recorded other Tate County, Miss., fife and drum musicians—brothers Ed and Lonnie Young and Napoleon Strickland—during the '50s and '60s.

In 1969, Chris Strachwitz tapped farmer Othar Turner for Arhoolie Records in a Memphis studio; in 1970, Evans recorded him at home in Senatobia, Miss. Today, Turner is the oldest active practitioner of the style: the Youngs and Hemphill are dead, and Strickland lives in a nursing home.

Turner, who was born June 2, 1907, says he picked up the fife at either 11 or 16—the age apparently varies with the telling—from a farmer and fife player named R.E. Williams. "I said, 'Would you make me one of them things?'" Turner recalls. "He said, 'You be smart and obey your mama. I'll make you one.'"

He says he took to the simple but difficult-to-master instrument easily: "After you learn it, it ain't no more than takin' a drink of water."

Over the years, Turner's Rising Star Band has entertained at a series of Senatobia picnics—two-day affairs that draw 300-400 people from the community. The picknickers eat barbecued goat and pork sandwiches, drink beer

and moonshine, and dance to the band's shuffling rhythms.

The group today includes Turner's nephew R.L. Boyce (also a well-known blues drummer who has backed Sid Hemphill's daughter, singer/guitarist Jessie Mae Hemphill); his daughter Bernice; his grandsons Rodney, Bill, and Andre; and his 8-year-old granddaughter Sharde (who stole the show at House of Blues with her own fife solo).

Bernice says, "When I was 10 or 11, I decided I wanted to play drums like my daddy. ... My boys, they started. They'd sit in on the practices; now they're playing. [Sharde] said, 'I want to know the life like my granddaddy.'"

Turner says he's generally pleased with the way the family has picked up the tradition: "They done it so far. I shake my head at 'em sometime."

Young white musicians have absorbed the music, too. Max Carl—who leads his own band onstage beating a parade bass drum, with a fife player bringing up the rear—says he grew interested in the style as part of "a quest for rhythm. I was put on by James Brown."

After researching fife and drum music, Carl wrote a treatment for a choreographic work that was performed last March by the Tennessee Dance Theatre. Through one of the troupe's directors, Nashville attorney/studio owner Bill Ramsey—whose mother, a Como native, took him to Turner's picnics as a boy—Carl hooked up with Turner.

"I fell in love with the guy and his whole family," Carl says. "[The music] is such an ancient thing—I call it the wonderful lost wilderness of American music."

Dickinson, who lives in Hernando, Miss., is the son of Memphis musician/producer Jim Dickinson and plays in his own bands, Gutbucket and the (Continued on next page)

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"He's the last of his kind," Luther says of Turner, "but he's trying to teach me and his kids and R.L. Boyce [to] keep it alive and have a good time. He's like some sort of tribal director or something . . . He's the godfather of the hill

On "Everybody Hollerin' Goat"—which is distributed by the Alternative Distribution Alliance, Forced Exposure, and Revolver—that history comes brilliantly alive. To hear the record is to hear music come roaring at you out of the mists of time.

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Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ♦ Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ♦ RIAA certification for sales of 1 million units, with multiunit sellers indicated by a numeral following this symbol. *Astisk indicates vinyl LP is available. Most tape prices, and CD prices for new releases, include shipping and handling charges. Price ranges are \$8-\$9.99. ♦ Gold, ♦ Platinum, ♦ Multi-Platinum labels are suggested retail. Tape prices are marked Ed, and all other CD prices, are equivalent to Ed. All prices are suggested retail. ♦ Indicates price includes postage and handling charge. #10/99. ♦ Reissue. ♦ Remastered. ♦ Communicator's and Synch Inc.



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In For The 'Kill.' Celebrating Universal Studio Home Video's rerelease of "To Kill A Mockingbird," from left, are cast members Philip Alford, Brock Peters, Mary Badham, and Gregory Peck; screenwriter Horton Foote; producer Alan Pakula; director Robert Mulligan; cast member Robert Downey, Jr.; critic Leonard Maltin; *Moviewise* magazine's Virginia Campbell; Universal's Louisa Fox; *Moviewise*'s Anne Volokh; and Universal's Chris McGuirk, Andrew Kalrey, and Charlie Katz.

DVD Vs. Divx: The Debate Endures

Digital Summit Raises Both Formats' Visibility

■ BY DOUG REECE

LOS ANGELES—The Lincoln/Douglas debates they're not, but the series of often-acrimonious panel discussions about DVD and the rival format, Divx, is at least exposing audiences to the new digital formats. Visibility can't hurt.

The Digital Entertainment Summit, presented by Paul Kagan Associates and held Feb. 11-12 here, provided the latest forum. During a session titled "DVD Or Not To Be: Reinventing The Home Video Industry," the divergent

opinions over Divx's impact on DVD—and home video—look-center stage.

Coming under fire was Paul Brindze, president of Divx Entertainment, which provides titles in the Divx format. Divx critics included Tom Lesinski, senior VP of worldwide marketing for Warner Home Video, and Ron Berger, chairman/CEO of the revenue-sharing system Bentrak. A hold-out among Divx partner studios, which include Paramount, Disney, and Universal, Warner has taken a strong stand against the business model developed for the pay-per-use, disposable version of DVD.

Lesinski said the studios now working with Divx had been lured by upfront dollars without considering the long-term effects on home entertainment. He also pointed out Divx's limitations.

"I think one of the great benefits of DVD is that it's compatible with DVD-ROM, which Divx is not," said Lesinski. "We created this platform with other companies to create one platform that catered to audio, computer, and the home player business, and we're still very bullish on all uses for DVD."

Lesinski added, "That's one way to answer the question of whether DVD and Divx can coexist. I think probably not." He cited several articles in which analysts predicted Divx would fail. Berger echoed some industry sentiment that Divx, if successful, would ultimately

destroy the rental business.

Customers will pay about \$5 for Divx titles, which are expected to debut in two test markets this spring. The titles can be thrown away after they've been watched. Playback requires an upgraded DVD player, which will cost approximately \$100 more than the units now in stores.

Brindze tried to make peace, maintaining that Divx is merely an enhancement for DVD, not a replacement unit. He said he expects to announce two or three new movie suppliers, indicating wider acceptance than the DVD camp is willing to acknowledge.

And Brindze didn't hesitate to fire back that Warner and others have seriously underestimated Divx. He took note of Time Warner's failed interactive cable experiment in Orlando, Fla. Time Warner, he suggested, has made poor decisions in the past and, lacking adequate research, may be wrong now in choosing not to work with Divx.

"Our hope is that eventually [Warner] will understand they have made another error . . . and will change their position," Brindze said.

However, most panelists found the time to tout DVD and its potential to greatly expand the home entertainment business. Although a recent Video Software Dealers Assn. survey showed most consumers were unaware of the format (Billboard, Feb. 14), DVD and

(Continued on next page)

Inspirational Vids Relieve Millennium Anxiety; Barney Makes Big-Screen Bow

MILLENNIARIANS: Those concerned about the upcoming millennium can be assured that home video will be ready for the 21st century. As the year 2000 approaches, so do inspirational cassettes from several suppliers, including Lyrick Studios, which is adding a Christian best seller, "VeggieTales," to its roster.

Kids are the main target of a marketing push aimed at instilling a sense of awe and morality in time for 2000. However, vendors aren't ignoring adults; witness Questar's "Armageddon," "Seven Signs Of Christ's Return," and "Miracles Are Real." Questar chairman Albert Nader believes there's "a moral uneasiness" and "a hunger" devouring up to 100,000 copies per title, most via direct response.

What the company has dubbed "inspirational entertainment" is, according to Nader, "our fastest-growing line. Sales accelerate as we get closer to 2000." People just can't get enough. "This year, the genre should account for about one-quarter of Questar's total revenues of \$12 million-\$15 million.

Bigger companies will no doubt pile on more titles in the coming months—a fact that adds intrigue to a newcomers' drive to establish itself by midyear. SonShine Co., in Wilton, Conn., plans to introduce the first three titles of its "NIV Kids Club" series next month. (NIV stands for the New International Version of the Bible.) The box art touts sing-along psalms, proverbs, and other material; each title sells for less than \$10 suggested list.

Audiocassettes, CDs, and perhaps books will bulk up the SonShine brand that president Don Spillman hopes to establish in permanent mass-merchant displays. It's an ambitious goal, says Spillman, who says, "I've been a Spillman, a veteran producer who has worked with a half-dozen video vendors.

One of them, PFI Entertainment, helped bankroll SonShine. In return, PFI secured the rights to reach so-called secular retailers while Spillman and COO Glenn Appleby concentrate on Christian bookstores. Later this year, a company shifts its focus to fathers with "Guys On God," a series on high-profile athletes, executives, entertainers, and others who, as Spillman says, "live their faith."

SonShine is saving its best for the very last days of the 20th century: a \$5 million, 10-hour project called "Glory Hallelujah! . . . Stories Behind The Great Hymns, Gospel Songs, And Spirituals." PBS has penciled in a network broadcast for late December 1999. Reader's Digest is scheduled to test the video edition of "Glory" via direct response. SonShine, not PFI, will control retail distribution, and Spillman thinks "Glory" will lead the company into musical offshoots focusing on jazz, blues, and R&B.

Lyrick is currently home video's most prominent millennial. Last year, Barney's creator acquired the mass-market distribution rights to the computer-animated "VeggieTales," which has tolled in the vineyards of Christian bookstores since 1993. Sales to date have topped 2.6 million copies, 1.7 million of them last year. Lyrick expects to debut "Where's God When I'm Scared?" and "Are You My Neighbor?" March 31 at a suggested list of \$12.99.

Targeted outlets include Wal-Mart, Kmart, Muscular, and Eckerd Drugs. Lyrick also plans to reach all of them, giving "VeggieTales" wide and deep exposure.

BARNEY WORLD: Lyrick is far from forgetting Barney. How could it? PolyGram opens the dinosaur's self-titled movie April 3 in 500 theaters chosen for their key suburban locations. Screenings will cease after 6 p.m., so parents won't feel they have to keep their toddlers up past bedtime.

Focus groups "are reacting very favorably to that" and to the idea of reserving seats through the Barney fan club, says Lyrick marketing VP Sue Bristol.

In September, PolyGram Video likely will have several million copies of the direct-to-sell-through tape in stores. Lyrick's already touring mass merchants to remind them of the cross-promotional opportunities tying the movie to Barney product, including a video catalog that's generated sales of 44 million tapes over the past decade (although volume has declined from the peak years of the early '90s).

Bristol says Toys 'R Us, Target, and others are arranging their own chainwide displays of Barney videos, toys, books, and other items. "This is the first concerted national effort" at this level, she adds. Procter & Gamble will be with a Luv diaper campaign in the six-week period bracketing the movie and video releases; the word "Barney" is printed on the diaper straps. Tag line for the print ads: "Barney, now showing at a location near you."

Lyrick has decided all the hoopla is enough for one year; the celebration of Barney's 10th anniversary has been postponed to 1999. That will occasion another round of retail sales calls in the fourth quarter, reminding chains to stock up for the birthday party. "We need to get out our milestones," says Bristol. "We've got so much going on in 1998, we didn't want 1999 to be a letdown."

VIBES: Warner Home Video may have to delete a copy of Frederick Hart sculpture from the sell-through edition of "The Devil's Advocate," but a last-minute agreement with the artist lets the studio distribute about 450,000 rental tapes untouched (Picture This, Billboard, Feb. 21). "We're thrilled," says a Warner source.



by Seth Goldstein

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MERCHANTS & MARKETING

Vid Dealers Discuss Vexations

The Video Software Dealers Assn. (VSDA) convened its best and brightest for the annual Regional Leaders Conference, held Jan. 30-Feb. 1 in Marina del Rey, Calif. Approximately 200 attended. Subjects included longer rental windows, the threat of satellite transmissions, and, of course, DVD.



VSDA president Jeffrey Eves, cting greater studio cooperation, presents a strongly upbeat view on the state of the home video industry.



Maximum Video Systems' Bob Klingensmith welcomes attendees to a demonstration of his high-speed dubbing system. The video-on-demand concept undergoes its first test this fall.



Dix Entertainment president Paul Brindze, left, and Image Entertainment CEO Martin Greenwald mul DVD's impact in a VSDA panel discussion.



Scott Berns of Video Buyers Group, left, and New Line Home Video sales VP Pam Kelley focus on marketing strategy during the studio roundtable session.



John Quinn, senior VP of Warner Home Video, answers retailers' questions about the studio's commitment to DVD and its effort to increase copy depth.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label	Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			*** No. 1 ***						
1	16	2	HERCULES	Walt Disney Home Video	Buena Vista Home Entertainment 9125	Animated	1997	G	\$6.99
2	1	5	SOUL FOOD	FoxVideo 4493		Vanessa Williams Vivica Fox	1997	R	\$19.98
3	2	10	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723		Julia Roberts Dermot Mulroney	1997	PG-13	\$14.95
4	3	12	MEN IN BLACK	Columbia TriStar Home Video 82453		Tommy Lee Jones Will Smith	1997	PG-13	\$15.95
5	11	15	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553		Spice Girls	1997	NK	\$14.95
6	NEW	4	EVITA	Hollywood Pictures Home Video	Buena Vista Home Entertainment 12096	Madonna Antonio Banderas	1996	PG	\$19.95
7	6	10	SCREAM	Dimension Home Video	Buena Vista Home Entertainment 10499	Nave Campbell Owen Bryarbone	1996	R	\$9.99
8	RE-ENTRY		THE BLUES BROTHERS A*	Universal Studios Home Video 83579		Dan Aykroyd John Belushi	1980	R	\$14.98
9	13	11	GEORGE OF THE JUNGLE	Walt Disney Home Video	Buena Vista Home Entertainment 11774	Brendan Fraser	1997	PG	\$22.99
10	5	15	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098		Jeff Goldblum Richard Attenborough	1997	PG-13	\$21.99
11	10	11	RAGE AGAINST THE MACHINE	Epic Music Video	Sony Music Video 119V50160-3	Rage Against The Machine	1997	NK	\$19.98
12	14	4	PLAYBOY'S GIRLS NEXT DOOR	Playboy Home Video	Universal Music Video Dist. PBV0823	Various Artists	1997	NK	\$19.98
13	4	7	AIR BUO	Walt Disney Home Video	Buena Vista Home Entertainment 12587	Kevin Zegers Michael Jeter	1997	PG	\$9.99
14	13	5	HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE	PolyGram Video 4400479233		Hanson	1997	NK	\$19.95
15	21	5	PLAYBOY'S COMPLETE MASSAGE	Playboy Home Video	Universal Music Video Dist. PBV0806	Various Artists	1998	NK	\$19.98
16	9	155	SLEEPING BEAUTY ♦	Walt Disney Home Video	Buena Vista Home Entertainment 9511	Animated	1959	G	\$6.99
17	7	3	LEAVE IT TO BEAVER	Universal Studios Home Video 83357		Christopher McDonald Jarvis Turner	1997	PG	\$19.98
18	RE-ENTRY		THE PRINCESS BRIDE	MGM/UA Home Video	Warner Home Video 7709	Cary Elwes Robin Wright	1987	PG	\$14.95
19	29	8	PLAYBOY'S SEX ON THE BEACH	Playboy Home Video	Universal Music Video Dist. PBV0826	Various Artists	1997	NK	\$19.98
20	NEW	4	AIR FORCE ONE	Columbia TriStar Home Video 71863		Harrison Ford	1997	R	\$14.95
21	12	3	GARTH LIVE FROM CENTRAL PARK	Orion Home Video 10119		Garth Brooks	1997	NK	\$19.95
22	20	5	HERCULES & XENA: THE BATTLE FOR MT. OLYMPUS	Universal Studios Home Video 83568		Animated	1997	NK	\$19.98
23	17	7	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973		Andrea Bocelli	1997	NK	\$19.95
24	25	11	NINE INCH NAILS: CLOSURE	InterScope Video	Timark Home Video 6734	Nine Inch Nails	1997	NK	\$4.95
25	23	20	LIAR LIAR	Universal Studios Home Video 83330		Jim Carrey	1997	PG-13	\$22.98
26	24	24	FLEETWOOD MAC: THE DANCE ♦	Warner Reprise Video 3-38486		Fleetwood Mac	1997	NK	\$19.98
27	15	105	THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video	Buena Vista Home Entertainment 0602	Animated	1967	G	\$6.99
28	19	4	BELLE'S MAGICAL WORLD	Walt Disney Home Video	Buena Vista Home Entertainment 12546	Animated	1997	NK	\$21.99
29	22	15	STAR TREK: FIRST CONTACT	Paramount Home Video 32797		Patrick Stewart Jonathan Frakes	1996	PG	\$14.95
30	27	5	SUNG BLOAE	Miramax Home Entertainment	Buena Vista Home Entertainment 10487	Billy Bob Thornton	1996	R	\$19.95
31	28	26	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737		Leonardo DiCaprio Claire Danes	1996	PG-13	\$14.98
32	30	2	SPICE GIRLS: GIRL POWER! LIVE IN YANNI	Virgin Music Video 92111		Spice Girls	1998	NK	\$19.98
33	26	12	YANNI: TRIBUTE	Virgin Music Video 77849		Yanni	1997	NK	\$24.95
34	NEW	4	ABSOLUTE POWER	Warner Home Video 2508		Cliff Eastwood Gene Hackman	1997	R	\$19.98
35	39	30	WEST SIDE STORY ♦	MGM/UA Home Video	Warner Home Video M305295	Natalie Wood Richard Beymer	1961	NK	\$14.95
36	18	4	BUDDY	Columbia TriStar Home Video 21602		Rene Russo	1997	PG	\$14.95
37	NEW	4	1941 (DIRECTOR'S CUT)	Universal Studios Home Video 83581		Dan Aykroyd John Belushi	1979	PG	\$19.98
38	34	8	THE LANG BEFORE TIME V: THE MYSTERIOUS ISLAND	Universal Studios Home Video 83187		Animated	1997	G	\$19.98
39	NEW	4	DONNIE BRASCO	Columbia TriStar Home Video 82513		Al Pacino Johnny Depp	1996	R	\$19.98
40	NEW	4	ONE FINE DAY	FoxVideo 0414230		Michelle Pfeiffer George Clooney	1996	PG	\$14.98

♦ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. * All-gold certification for a minimum of 125,000 units or a retail volume of \$9 million at retail for theatrically released programs, or of at least 20,000 units and \$1 million at suggested retail for nontheatrical titles. * RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/EP Communications.

Video Retailers, DBS Providers Find A Common 'Enemy': Cable

Musicaland Defies Negative Expectations By Focusing On DVD, Tighter Operations

LOS ANGELES—A panel at Paul Kagan Associates' Digital Entertainment Summit, held here Feb. 11-12, considered the future implications of direct broadcast satellite (DBS), which has emerged as a major threat to home video.

"DBS: The Next Million Sell" did nothing to calm video retailer fears. Panelists generally agreed the business is on the upswing after a quiet 1997. Kagan estimates the number of DBS households will grow 12 million to about 20 million in the next decade. While new cable's rise is high, it is presenting the biggest opportunity for DBS. With cable giants such as TCI announcing consumer cost increases, panelists saw a chance to align themselves against a common—and susceptible—enemy. Cassette rentals and sales are farther down the list of DBS targets.

"What we need to do is collectively focus on the value of what it is we

are providing, which is far better performance than cable provides, [instead of] taking shots at one another and confusing consumers," said Dan O'Brien, president/COO of DBS provider Primstar.

A recurring theme among DBS providers was expanding penetration in rural markets, where satellite systems hold distinct advantages over cable systems.

Noting that cable systems in rural territories are often old, poorly maintained, and unlikely to be digitally upgraded in the near future, Pegasus Communications president/CEO Marshall Pagan said significant growth lies outside of metropolitan areas.

DBS isn't without its own concerns, however. Panelists stressed the need for solutions to reduce customer turnover, improve branding, and maintain price integrity.

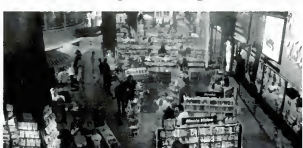
DOUG REECE

■ BY EARL PAIGE

LOS ANGELES—Despite the disappointment of a season in which nothing measured up to 1996's "Independence Day," video sell-through fueled by DVD is continuing to pace the Musicaland Group.

Spanning a year when gossip had the 1,372-store chain barely escaping the bankruptcy route taken by others, Musicaland set new records in pretax profits and net earnings. Chairman/CEO Jack Eupster attributed much of the improvement to "strong music product and significant gains in apparel, DVD, and video games." Certainly there's no escaping the impact of the company's sales of \$1 million worth of DVDs the week of Dec. 14-20, 1997.

In fact, Musicaland Group is much more than music. It has 409 Suncoast Motion Picture outlets, which stock only videos and closely related prod-



Musicaland's Sam Goody store in Universal City, Calif., sports a wide array of titles. DVD, music video, and catalog sales boosted fourth-quarter results.

ucts. And the medium contributes to the chain's other stores, including Sam Goody, Musicaland, On Cue, and Media Play outlets.

The chain now markets VFF Archie Benke says video has responded well to improvements in what he calls "title management." Last year, climaxing an 18-month period of belt-tightening and reorganization, Musicaland centralized its video operations in the person of Craig Thomas.

As the company's point man, Thomas handles marketing chores for Suncoast, Media Play, Sam Goody, Musicaland, and On Cue. "In the past, each division had their own marketing team somewhat independent of each other," Benke says.

FLEXIBLE STRATEGIES

With one department in charge of marketing, Benke says there's greater "solidarity"—and heightened ability to quickly change strategies and "market titles more strongly depending on which division can capitalize on it most." One of Thomas' tasks is to prevent excessive purchases of direct-to-sell-through releases.

The problem is especially acute when retailers attempt to balance their fourth-quarter purchases against the previous year's results. "You get into a pattern where every retailer looks at last year and looks at their comp-store sales to determine success," says Benke. "There were a variety of titles that appeared every after week. But none of them offset 'Independence Day'."

In its place, Musicaland Group took advantage of DVD, the sudden resurgence of music video, and the strong performance of catalog titles. "Music video was a pleasant surprise for us, driven primarily by Hanson," says Benke. "The teen band's VH1 and MTV exposure helped, as did Musicaland's ability to cross-merchandise Hanson products through the company. These items include T-shirts and caps and everything else, so you can create a real boutique [for] a Hanson fan," says Benke.

Benke adds that DVD's growing popularity is a positive development due to the format's "terrific sound." He thinks the format will get stronger and that margins "will come." For him, at least, the rival DVD format is a "wait-and-see" matter. "We saw one [DVD] player at the International Consumer Electronics show, and it's a midway launch," Benke says. DVD, meanwhile, has gone from 50 titles at launch to more than 600 currently.

As part of a long-term strategic alliance, Suncoast Group jump-started the DVD format by teaming with Sears in 63 stores in Warner Home Video's six launch markets. "We have over 2,000 employees out there saying the word 'Sears,'" Benke says. "Our purpose was to start a type of continuity and branding with the early adopters of a DVD player and say that Suncoast is the place to start collecting. Hopefully we got some new customers."

The chain is also looking for sales targets closer to hand, such as National Geographic Video's "Titanic" documentary, which received endcap exposure at Suncoast and Media Play. "We're always looking for opportunities, and a lot of those things exist throughout the year," Benke says. "So if you just take a snapshot of what month you're in, you'll find some programs." Given the theatrical release's success, the "Titanic" documentary was an obvious choice.

SELL-THROUGH CHANCES

Benke sees the sell-through chances brightening in another year. Musicaland has tightened its operations. "Three or four years ago... you could have a title that does \$50 million theatrically, bring it to sell-through, put a marketing campaign behind it, and have a guarantee you could do [at least] 5 million units. Today you have to find what that customer is more than in the past." Musicaland Group has increased emphasis on direct-to-video title line Universal Studio's Home Video's "Land Before Time 5," which Benke calls "a very good franchise." He was also happy with "Beauty and the Beast: Enchanted Christmas," a fourth-quarter Disney release. Although the feature never had a theatrical release, Benke says that "it did extremely well for us," as did 20th Century Fox's Home Entertainment's made-for-video "Casper."

Because mass merchants rarely use these features as loss leaders, they are great opportunities to get a good share and protect your margin," he says.

Benke thinks movies reprieved from rental to sell-through are equally strong. "There are wonderful titles that had their pay-per-view or rental exposure, and people still want to own them," he says. "That has been an area we've always tried to focus on."

Billboard

FEBRUARY 26, 1998

Top Special Interest Video Sales

THIS WEEK
2 WEEK AVERAGE
LAST WEEK
THIS WEEK
2 WEEK AVERAGE
LAST WEEK
TITLE
Program Supplier, Catalog Number

RECREATIONAL SPORTS...

★ ★ NO. 1 ★ ★			
1	1	13	THE OFFICIAL 1997 WORLD SERIES VIDEO FoxVideo (CBS/50) 8360
2	3	10	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/50) 8759
3	NEW	20	NBA 2000 FoxVideo (CBS/50) 8360
4	NEW	20	SHAQ 'ROUND THE WORLD FoxVideo (CBS/50) 2760
5	4	35	TIGER WOODS: SON, HERO & CHAMPION Orion Home Video 85002
6	2	47	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VMS372
7	47	101	FOOTBALL FOLLIES PolyGram Video 44004/5033
8	243	190	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/50) 2173
9	12	17	PURE PAYTON PolyGram Video 44004/64413
10	9	65	THE WES B. BENDER: IS THERE AN UNFATHOMABLE PAIN? A BLUNDER Orion Home Video 85002
11	16	406	MIKE JORDAN: COME FLY WITH ME FoxVideo (CBS/50) 2856
12	6	65	NFL: 100 GREATEST PLAYS ABC Video 45003
13	145	145	LESLIE NIELSEN'S BAD GOLF MADE EASIER ABC Video 45003
14	10	311	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/50) 2856
15	13	53	SUPER SLUGGERS Orion Home Video 95001
16	7	21	NFL: GREATEST GAMES: SUPER BOWL III PolyGram Video 44004/64413
17	14	29	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/50) 8452
18	20	15	NFL TALKIN' FOLLIES PolyGram Video 44004/64413
19	15	83	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video 05586
20	15	83	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 44004/64413

HEALTH AND FITNESS...

★ ★ NO. 1 ★ ★			
1	1	19	OPRAH: MAKE THE CONNECTION Columbia TriStar Home Entertainment C2528
2	2	15	THE GRIND WORKOUT: FAT BURNING GROOVES Sony Music Video 47996
3	6	111	THE GRIND WORKOUT: FITNESS WITH FLAVA Sony Music Video 47996
4	11	175	YOGA JOURNALS: YOGA PRACTICE FOR BEGINNERS Hearing Arts 1088
5	7	13	FIRM BASICS: SCULPTING WITH WEIGHTS BMG Video 80314-3
6	5	19	DEENSE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908
7	7	129	THE GRIND WORKOUT: HIP HOP AEROBICS BMG Video 80314-3
8	8	65	CRUNCH: FAT BURNER PLUS Anchor Bay Entertainment VFI0092
9	10	69	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80113-3
10	13	7	STEP REEBOK: ELEGANT MOVES BMG Video 80318-3
11	12	11	STEP REEBOK: POWER BLAST BMG Video 80318-3
12	9	9	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80314-3
13	4	9	FIRM BASICS: FAT BURNING: TOTAL BODY WORKOUT BMG Video 80314-3
14	15	19	DEENSE AUSTIN: A HOT HOT FAT-BURNING WORKOUT Parade Video 908
15	7	52	STEP REEBOK: RHYTHMIC POWER BMG Video 80318-3
16	18	11	THE GRIND WORKOUT: STRENGTH AND FITNESS Sony Music Video 47996
17	14	99	THE FIRM: 5 DAY ABS BMG Video 80113-3
18	16	91	THE FIRM: BODY SCULPTING BASICS BMG Video 80113-3
19	17	69	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80113-3
20	NEW	10	MY ADVANCED WORKOUT: TOTAL BODY TRAINING Sony Music Video 49331

◆ 17A grade certification for sales of 12,500 units or a dollar volume of \$9 million for theatrically released programs, 25,000 units and \$1 million for suggested retail for nontheatrical programs, or a dollar volume of \$18 million for theatrical programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1998, Billboard®/NPD Communications.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 3655 Wilshire Blvd., Los Angeles, Calif. 90036.

FEBRUARY

Feb. 19-22, **Wintergrass**, Sheraton Tacoma Convention Center and First Baptist Chapel, Tacoma, Wash. 206-932-4154.
Feb. 20-21, **It's Gonna Take A Little Love: Memorial Concert For Nicotelle Larson**, Santa Monica Civic Auditorium, Santa Monica, Calif. 626-585-9575.

Feb. 20-22, **Infatuation '98**, Los Angeles, Hilton Business Center, Loyola Marymount University, Los Angeles. 310-642-7658.

Feb. 21, **Developing A Lucrative Music Career**, Studio 122 at the Boston Center for Adult Education, Boston. 617-267-4436.

Feb. 25, **40th Annual Grammy Awards**, Radio City Music Hall, New York. 310-392-3777.

Feb. 25, **Real Stories: Live**, ASCAP Bldg., New York. 314-354-4154.

Feb. 25-28, **Country Radio Seminar**, Nashville Convention Center, Nashville. 615-327-4487.

Feb. 25-March 1, **Noise Pop Festival**, Detroit of the Hill, San Francisco. 213-945-1210.

Feb. 26, **The Rhythm & Blues Foundation Ninth Annual Pioneer Awards Ceremony**, Sheraton New York Hotel & Towers, New York. 212-222-9000.

Feb. 27, **12th Annual Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-859-1633.

Feb. 28, **How To Start & Run Your Own Record Label**, seminar sponsored by Revue Productions, New York Hotel, New York. 212-689-3504.

MARCH

March 5, **Night For Hope Concert**, sponsored by the Music and Entertainment Industry for the City of Hope, Christ's Los Angeles, Los Angeles. 313-626-4611, extension 6540.

March 5-7, **Willie Davis Black Gospel Radio And Music Conference '98**, Summer Suites Atlanta Airport Hotel, Atlanta. 404-766-1275.

March 7-11, **Winter Music Awards '98**, Four Seasons Hotel, New York. 212-689-3504.

March 8, **10th Annual Tamika Awards**, Avery Fisher Hall, Lincoln Center, New York. 718-978-7854.

March 8, **Go The Distance: An Evening With David Zippel And Friends**, sponsored by ASCAP and Mary Fisher's Family AIDS Network Inc., 92nd Street N.Y. 212-489-7050.

March 9, **Stash Annual That House New York Benefit Concert**, Carnegie Hall, New York. 212-343-0290.

March 9-13, **Spring Internet World '98**, Los Angeles Convention Center, Los Angeles. 203-222-9000.

March 12, **14th Annual Communications Awards Dinner**, Sheraton Washington Hotel, Washington, D.C. 202-463-9370.

March 14-16, **Emerging Artists & Talent in Music Conference**, Sheraton on Board and Casino, Las Vegas. 702-837-3636, www.eat-m.com, Las Vegas 71-17, 40th Annual National Assn. Of

Recording Merchandisers Convention, San Francisco Marriott & Moscone Center, San Francisco. 609-596-2221.

March 18-22, **International Recording Media Assn.'s 28th Annual Seminar**, Ritz-Carlton, Laguna Niguel, Calif. 609-275-1700.

March 23, **Celebrity And Video Professionals Golf Tournament**, sponsored by the Los Angeles Chapter of the National Academy of Recording Arts and Sciences for MusiCares, Valencia Country Club, Valencia, Calif. 310-233-3777, extensions 214/224.

March 25, **Real Stories: Groups**, ASCAP Bldg., New York. 314-354-4154.

March 25, **Children's Defense Fund 23th Anniversary Bent The Odds Celebration**, Los Angeles Convention Center, Los Angeles. 310-596-9334.

March 26, **How To Sell Yourself To The Music Industry**, seminar sponsored by Ann James Ruckert and the Learning Annex, New York. 212-371-0200.

March 26-27, **BrainCamp**, Coleman Center, New York. 516-935-5494.

March 31, **The Business Of Entertainment: The Big Picture**, conference sponsored by Variety and Schroders investment bank, Pierre Hotel, New York. 212-492-6082.

APRIL

April 5-7, **Billboard's International Latin Music Conference & Awards**, Biscayne Bay Marriott, Miami. 212-536-5002.

April 6, **Celebrity Golf Tournament**, sponsored by the Music and Entertainment Industry for the City of Hope, El Cabañero Country Club, Torrance, Calif. 313-626-4611, extension 6540.
April 9-12, **Montreal Urban Music Seminar**, Radisson Hotel Des Gouverneurs, Montreal. 514-481-5693.

April 21, **All You Need To Know About**

Releasing & Marketing Your Own CD

sponsored by Music Business Solutions, Holiday Inn, Brookline, Mass. 617-639-1971.

April 29, **Real Stories: What A&R Reps Have To Say**, ASCAP Bldg., New York. 314-354-4154.

April 29-May 1, **Impact Super Summit Conference XII**, Reno Hilton Hotel and Casino, Reno, Nev. 715-646-8801.

MAY

May 13, **Second Music Industry & New Technologies Conference**, sponsored by the Country Music Assn. and BenSouth, Nashville Arena, Nashville. 615-264-2849.

May 28-30, **Fourth Annual C&R Expo And Conference**, Georgia World Congress Center, Atlanta. 800-315-1133, www.esoexpo.com.

LIFELINES

Ave. Springfield, N.J. 07081.

Anne C. Gartenberg, 62, of cancer, Feb. 3 in Brooklyn, N.Y. Gartenberg was the wife of Seymour Gartenberg, a retired Sony Music executive VP and mother of Mark Gartenberg, former A&R director at Epic Records. She is survived by her husband; her son; her daughters, Leslie Mlawski and Karen Gartenberg; two granddaughters; and a grandson.

Alex C. Kramer, 94, after a short illness, Feb. 10 in Fairfield, Conn. A songwriter, musician, and music publisher, Kramer collaborated with his wife, the late Joan Whitney, on more than 125 songs, including the standards "High On A Windy Hill," "Far Away Places," "Candy," "It All Comes Back To Me Now," and "So Long For A While," the closing theme for the long-running radio and TV show "Your Hit Parade." Their songs were recorded by more than 150 artists, including Glen Miller, Frank Sinatra, Doris Day, Ella Fitzgerald, Bing Crosby, Mel Haggard, Dinah Shore, Vee Dee, and the Dorsey Brothers. Kramer was born in Montreal, where as a teenager he played piano in accompaniment to silent movies. Kramer also had a long association with Bourne Music; he and Saul Bourne, founder of the music publisher, served together on the board of ASCAP. In 1973, Kramer and Whitney began to set renewal rights to their songs to Bourne. By 1988, Bourne had the publishing rights to some 70 of their songs. Kramer and Whitney formed their own music publishing company, Kramer-Whitney, in 1947. Kramer, whose wife died in 1981, is survived by a son, Doren Voeth, and a brother, Samuel.



Lipman Cares About Music. Record marketing exec Moseley Lipman recently showcased his paintings, prints, and note cards at the Rick Wolford Fine Arts Gallery in West Hollywood, Calif. The works are offered for sale and featuring issues, and a portion of the proceeds will be donated to MusiCares, which provides emergency financial aid to people in the music industry in need of medical assistance, treatment, and hospitalization. Prints and note cards still remain on sale. For more information, call 800-333-4487. Pictured with Lipman's painting "Paramount Studios," are Jeff Lipman and Mike Greene, president/CEO of the National Academy of Recording Arts and Sciences.

GOOD WORKS

THE HOUSE THAT THE DALAI LAMA BUILT: The Tibet House in New York will host its sixth annual benefit concert March 9 at New York's Carnegie Hall. Live performances by Sheryl Crow, Natalie Merchant, Paul Smith, Philip Glass, John Cale, Caetano Veloso, Angelique Kidjo, Yuncheng Lixiao, Live's Ed Kowalczyk, and Chad Taylor, and the Dreggung Loxing Monks are scheduled. Proceeds will benefit the house's cultural center. Grant Lindsey at 212-943-0290.

FORE CHARTIST: Vince Neil will host the second S&K Neil Memorial Golf Tournament March 5 at the Malibu (Calif.) Country Club to benefit the T.J. Martell Foundation and the Children's Hospital. Last year, the competition raised \$38,000 in memory of Neil's daughter, who died from stomach cancer at 4. Contact Jeff Albright at 213-850-5507.

CHARITY ALBUM SOARS: Two months after its release, "Mark & Brian: You Had To Be There" has sold 100,481 copies and raised more than \$300,000 for the Make-A-Wish Foundation and the Mark & Brian Scholarship Fund. The morning DJs, syndi-

cated in 19 markets, also recently earned a star on the Hollywood Walk of Fame. Contact: Hands On Public Relations at 213-467-6967.

TEAM EFFORT: Aid for AIDS (AFA) of Southern California has entered into joint ventures with the American Federation of Television and Radio Artists, Cable Positive, and the Video Industry AIDS Action Committee. The three entertainment groups will serve as funding agencies while AFA will coordinate how the money is spent. Contact: Roger Tansley at 213-656-1107, extension 117.

NEW COMPANIES

ED BARAN PUBLICITY, a public relations firm for home video distributors and TV production companies, formed by Ed Baran. The firm will also represent the clients at entertainment trade shows. 10216 N. Louise Ave., Glendale, Calif. 91207. 818-243-0716.

FOR THE RECORD

An article in the Feb. 21 issue of Billboard incorrectly stated the closing price for National Record Mart's stock on Feb. 11. It was 55 cents per share.

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**GENERAL
MEDIA**
EDITED BY EILEEN FITZPATRICK

BILL BOARD FEBRUARY 28, 1962



Sitting Duck. ABC Radio Networks' Bob Kingsley, host of 'American Country Countdown,' found himself surrounded by the Dixie Chicks, who stopped by to deliver a copy of their debut album, 'Wide Open Spaces.' The group's first single, "I Can Love You Better," is currently in the top 20 of Billboard's Hot Country Singles & Tracks chart.

newsline...

KYS THIS. The battle of R&B crosstown competitors WKYS and WPGC-FM Washington, D.C., intensifies. WPGC offers \$1 million in a variant on the Dollar Bill Contest. WKYS offers "up to \$40 million" in Powerball lottery tickets.

DOUG BANKS MAKES MY MOVE. Although his ABC syndicated morning show won't be there for another few weeks, Doug Banks officially became morning man on WJLS New York Feb. 20. Banks, who will launch his shift with an all-day marathon broadcast, will do a New York-only morning show for several weeks before WJLS picks up the network show. The future of current morning host Sergio Dean at the station is still being determined. The move reunites Banks with PD Lee Michaels, for whom he worked at WGCI-FM Chicago in the mid-80s.

JONES PROMOTIONS. Eric Hauenstein is upped from VP/GM to president/GM of Jones Radio Network. VP of programming and operations Phil Barry is now VP of programming, turning over his other duties to newly appointed director of operations Jim Murphy, who previously was senior operations manager of Jones' U.S. Country format. Debbie Stark is promoted from marketing manager to director of advertising sales and is replaced by C.J. Johnson.

PARTNERS IN PEACE. In a follow-up to the recent violence that erupted on Martin Luther King Jr. Day in Baton Rouge, La., Citywide Communications, owner of WEMX, WZOK, and KQXL, along with No Limit Records, is launching the Partners in Peace campaign, which will combine a gun-buy-back program, a volunteer mentoring group, on-air counseling, messages of peace, and conflict resolution by artists. The campaign culminated in a youth rally and free concert Thursday (26).

More Than 1,000 Stations Broadcasting On The Net

BBS Media, an Internet radio service, has released statistics showing a record number of radio stations broadcasting on the Internet.

In February, the International total exceeded the 1,100 mark, up from just 351 a year ago. The breakdown is 576 U.S. and Canadian radio stations, 406 international outlets, 91 Internet-only broadcasters, and 32 radio networks.

"This is the fastest-growing segment of Webcasting," says George

Bundy, president of BBS Media, noting that in the past two years the number has grown 1,800%, from 50 to 1,100.

The number of new radio stations joining the trend also set a record last month: 119 new Webcasters signed on, breaking the previous high of 80 stations, set in July 1997.

Bundy adds that one in five radio stations with a World Wide Web site now broadcasts audio.

CHUCK TAYLOR

Tale of 'Heart's' Voyage To The Top Fate Of Dion Smash Wasn't Always Certain

■ BY CHUCK TAYLOR

NEW YORK—With her No. 1 debut on the Hot 100 this issue, it may seem like 550 Music pop songstress Celine Dion can walk on chart water. But "My Heart Will Go On," already one of the biggest radio smashes in history, hardly met its heroic premiere with a fork or two along the road to glory.

The journey began last summer as "Titanic" composer James Horner was nearing completion of the film's score. He decided that for the end credits, he needed something that stood apart from the orchestral arrangements throughout the flick. Horner wrote a song with vocals—a move forbidden by "Titanic" director James Cameron.

"I decided that the only thing that could bring this film was something that [brings together] all the emotions," he says. "I wanted to write a song that would allow a contemporary legitimacy, so that it wouldn't be just a period piece."

Calling on friend Will Jennings to write the lyrics, Horner completed the song in an inspired flash. But when he big question: who to sing it? "I needed an opera singer more than a pop singer to bring off all the emotional qualities I

'Celine was singing like her life depended on it'

wanted," Horner says. "For me, the only person that could do that was Celine. It was casting me into the sea. I was trying to find a superstar to sing it."

With that in mind, he requested a meeting with Dion and husband-manager René Angeli in Las Vegas, where she was performing. Horner had known the couple for five years and grabbed the moment with ease.

"He came into the room where there was a piano and said he wanted to play a song for us that James Cameron did not even know about," Dion recalls. "He said to me, 'If you love it, it would be wonderful for you to give it a try.'"

Horner made his way through "My Heart Will Go On" ("I'm a terrible singer," he says). Afterward, says Dion, "René and I looked at each other, then said, 'Yes, we love it.' Now, the second step is to see the music."

A private screening was arranged, and Dion admits, she got more than she bargained for. "I was expecting to see this big tragedy of the Titanic, with the boat sinking and a lot of people and panic, which I'd of course heard about and read," she says.

But I had no idea about this huge love story. The love was even stronger than everything else. The time went so fast, and we broke down into tears more than one time, and it took our hearts. Love was stronger in the movie than



DION

anything else." Dion and Angeli were so impressed by the project, in fact, that Dion offered to record the demo that would be used to pitch Cameron. Five weeks later, in New York, Horner, Dion, and Angeli met in the studio with a handful of Sony executives, among them Music Entertainment president/COO Tommy Motella.

"She started singing the song," Horner says, "and it was just electrifying. By the end of it, we were all emotionally shook up. She started crying while singing it two-thirds of the way through the song, and then everybody in the room was crying. She was singing it like her life depended on it."

The song, recorded in a single take, was put on a DAT, which Horner put in his pocket—and then left there for five weeks—waiting for just the right moment to play it for Cameron. "I knew he'd either love it or hate it," says Horner, "and I was waiting for an especially good mood. We met every two days, and on one occasion he was really excited about a special effect that had just been completed. I was swasting, but I played it."

And the reaction? "He couldn't believe it. He said, 'Aren't those your themes?' This is Celine Dion. How did you do this? He did love it," Horner says.

With the song quickly designated as the love theme for "Titanic" and time flying by, the demo version was employed to accompany the movie's credits and to be included on the soundtrack.

A second, more commercial version was recorded when Dion was in the studio working on her current blockbuster album, "Let's Talk About Love." That is the single and preferred radio version, produced by Walter Afanador and Horner.

With the movie now heralded by critics and record-breaking audiences alike, it's easy to say that the decision to turn the song was a no-brainer. But at the time 550 Music's and Dion's troops were selecting tracks for her album, there were rumblings that maybe it would be savvy to take some time off from movie projects.

Granted, her Oscar-winning duet with Peabo Bryson, "Beauty And The Beast," was arguably Dion's breakthrough hit around much of the world. "Because You Loved Me," from 1996's "Up Close And Personal," launched Dion mania in the U.S., becoming her first cross-format smash and, so far, her biggest hit, with six weeks atop the Hot 100.

But, says 550 Music/Epic Records president Phil Anthony, "there was some concern from inside Celine's camp and inside ours: How many movie songs was she going to do? Is this wise? Not everyone was on board with them doing this one."

Dion and Angeli, in turn, "put their foot down and said, 'We're going to do this song.' " Anthony says.

Dion responds, "I think people are afraid when you sing for a movie and then you sing for another and another, but so far it's been exciting. The most reason I've done it is because I love the songs, and I've loved the movies. This was no different. I felt good about singing it, and I believed in it."

She and René have an uncanny ability to make the right choices. Every one they make takes her to the next level.

With all its tracks recorded over a harried period of six weeks, "Let's Talk About Love" (Continued on next page)

'97 Revenue Clears \$13 Billion Mark

NEW YORK—Amid talk of consolidation overhaul, format crises, and staff squeezing, radio advertisers saw nothing but promise in the medium.

According to the Radio Advertising Bureau (RAB), last year established an all-time high in revenue, topping the \$13 billion mark for the first time.

The industry experienced an overall 10% increase in earnings for 1997 to an estimated \$13.65 billion, easily breaking the previous year's record of \$12.41 billion. Local ad sales rose 9% in '97, while national spot advertising jumped 15% behind double-digit growth in all five regions of the U.S.

Local ad dollars climbed to \$10.74 billion last year, with national revenue totaling \$2.407 billion. Network radio advertising was up 7% in 1997, with sales of \$498 million.

The figures, says RAB president Gary Fries, demonstrate "an unprecedented level of confidence on the part of the business community in the value of radio and our ability to deliver exceptional advertising results."

We have every reason to believe that 1998 will be another year of dynamic growth for radio," Fries adds.

CHUCK TAYLOR

CZECHS CHECK OUT HIP-HOP

(Continued from page 13)

release, I noticed there was a big demand for the album. Although demand has subsided now, outside of Prague, there is still quite a lot of interest in the record," he adds.

Katka Dedkova, label manager at BMG Ariola's Czech branch, says the appeal of Chazoo lies in its lyrics. "When I heard them the first time, two or three years ago, I was blown away. The music is no good, but young people will love the lyrics because they're about young people's problems"—for example, sendups of TV culture, police, and

society, she says.

Dedkova also believes Chazoo can help bridge the gap between its strong sales and those of other hip-hop acts. "I think a lot of Czechs can't love American hip-hop groups, but the people here don't understand the culture beyond the music... or the lyrics," she says. "We have a lot of Czech bands on the radio. Records are sold in the effort to market them here. Radio and TV don't want to play them, and there is no single music magazine which would write much about such music."

BIZ MULLS FALLOUT FROM BRAXTON'S FILING

(Continued from page 5)

full measure of Braxton's financial woes (since the multi-platinum singer has not yet filed any figures with the court), the majority say that the bankruptcy is being implemented as part of Braxton's attempt to extricate herself from what she and her advisers view as an inequitable contract with LaFace and Ariston Records.

However, many allege that Braxton's action could imperil her career and her financial well-being and does not assure that she will emerge with the new deal she is seeking.

After renegotiation talks broke down in late '97, Braxton secured a new manager and attorney, and in December she filed suit against LaFace and Ariston in California Superior Court here. She sought to have the recording agreement voided under the state's so-called "seven-year statute," which limits the term of personal services contracts to seven years (Billboard, Dec. 20, 1997). That action and a countersuit filed Jan. 8 in New York by LaFace and Braxton were stayed by Braxton's bankruptcy filing.

The Federal Bankruptcy Court states that existing contracts may be rejected if they impair a debtor's ability to get back on his or her feet. Bankruptcy courts thus have the authority to renegotiate their contracts with a potent tool in their dealings with sometimes recalcitrant labels.

Lalo Schiffrin Forms Impit

■ BY EILEEN FITZPATRICK

LOS ANGELES—"Mission: Impossible" composer Lalo Schiffrin has formed an independent label called Impit, operating exclusively through the Internet.

The label, Aleph Records, will concentrate on Schiffrin's concert recordings. He has been performing as jazz, Latin, and classical recordings (Billboard Bulletin, Feb. 17).

"I have so many facets but have primarily been known for film scores," says Schiffrin. "The company will have more than 150 scores," he says, "and great connections and friends in the Latin and classical community, and forming the label enables me to take advantage of all these connections."

The label can be accessed at www.schiffrin.com and www.alephrecords.com. It will be headed by Dan Schiffrin, the composer's wife. "We don't only want to sell product by the Internet, but we're starting out this way," says Donna Schiffrin. "Once we get catalog, we'll approach a distributor."

The debut release from Aleph is "Film Classics," a live recording of a 1996 concert in Marseilles, France, that celebrated the 100th anniversary

In 1993, the members of the rap act Run-D.M.C. filed for bankruptcy and emerged from the proceeding with a new contract with Profile Records.

The most celebrated recent bankruptcy-related case involved another LaFace/Arista act, TLC. In July 1996, the R&B trio filed for Chapter 11 protection. The court overseeing the case said its contract negotiations reached an impasse. In November 1996, TLC settled its disputes with LaFace and its production/management firm, Pebbles, and agreed to record a new album for LaFace (Billboard, Dec. 7, 1996).

The extent of Braxton's indebtedness remains undeclared: On Jan. 30, the bankruptcy court granted the singer an extension to file her schedules of assets and liabilities, which customarily must be filed within 15 days of a case's commencement.

Johnson says Braxton's bankruptcy attorney, says the singer's debts are "probably in excess of \$2 million."

He says her creditors include Republic Bank in New York (a secured lender), and her LaFace claim, plus \$570,000 in unsecured debt; former business manager Bert Padell (a \$434,000 loan, plus \$47,000 in commissions); ex-managers Arnold Shick (81% of Braxton's 1996 royalties, \$180,000); ex-attorney Joel Katz (\$45,000); and LaFace (\$300,000, loaned for touring expenses).

We would like to introduce international hip-hop bands, but first we must push the Czech ones. And the only way to introduce new domestic hip-hop acts is to put them on the radio."

To spur on sales of the genre, BMG plans to release a compilation of domestic hip-hop acts this spring. Dedkova says she is leaning on Chazoo's influential 1995 12-year-old Debut (reissue name Adam Svatop), to deliver up-and-coming hip-hop acts to BMG. "Deph knows the DJs, he knows the bands. And he loves to introduce this music to

our people," she says.

"PolyGram, meanwhile, also has a domestic hip-hop compilation slated for a spring release. "So far, we are not signed directly to the label," says Chazoo. "We have four domestic hip-hop acts—All Unity, Double Zero, DJ LT, and LL Phantaz," says Protok Soboda, PolyGram's product manager for domestic repertoire. Deph is also instrumental in bringing the most hip-hop names to PolyGram.

Soboda points out that the label also released, "as a favor to Deph," a solo project, titled "Rigor Mortis," in

1997's petition, saying she did not file in good faith, but rather for the primary purpose of rejecting a personal-services contract. This ruling was cited in 1987 by I.R.S. Records in the label's successful bid to have Chapter 7 petitions filed by the members of its act Concrete Blonde dismissed in the same court.

Music industry attorneys polled by Billboard view Braxton's bankruptcy as a negotiating tactic—a hazardous one that may prove costly in the end.

"It will appear on its face she's taking advantage of every legally available opportunity to leverage the contract negotiations," says one lawyer who asks to remain anonymous.

Los Angeles-based attorney Neville Johnson says, "It's the last thing I, as a lawyer, would recommend someone to do... You go into bankruptcy court, it's goodbye to you having any say about what you do with your money and your life."

Johnson says it is unlikely many other artists will follow Braxton's path: "I don't see any other artists making a declaration bankruptcy to get out of debt."

San Francisco-based lawyer Steven Ames Brown, who has represented such acts as Maroon 5, M24, and Music Factory, and Nina Simone in litigation, sees Braxton's contract with LaFace as a production deal—a view shared by others on the staff. "Production deals are inherently unfavorable to artists, because they're favorable to producers."

In a production deal, the artist is released directly to the label that releases his or her albums, but rather to a production company. The production company then pacts with a label for the artist's recordings.

While some view the situation as analogous, Braxton's is not a production deal. She is signed solely to LaFace, which has a joint venture with Ariston and is using the bulk of the label support functions, however, for LaFace releases, including Braxton's.

LaFace's drawing power is label collateral, not the artist, he adds. "The Grammy-winning producer and writer whose golden touch is featured prominently on Braxton's releases."

While Brown believes Braxton deserves status as an artist, he adds that her bankruptcy filing was not an abuse of power: "She does not have debts she can't pay."

Even more former members of Braxton's team question the wisdom of her approach.

Padell, who stepped aside as the singer's business manager three years ago, is confident that Braxton, whom he calls "a great lady."

However, asked if he would have advised Braxton to file for bankruptcy protection, Padell says, "Personally, no."

October.

The three other Chazoo members—Fugaz, 19; Rusty, 23; and Bess, 22 (real names Pavel Tokat, Jiri Rezek, and Petr Fialka)—are also in the Czech Republic, responsible for laying down the music, composed mostly of samples of old Czech jazz records, late-'70s American funk, and sound bites from local TV. "We're not doing a four-track EP; our debut album apy describes what gave them a fast ride last summer to the upper echelons of the official International Pop Chart, according to the photographic industry's Czech top 40 album chart."

"We were lucky," admits Fugaz. "It was a good time to release our first album because everyone was just waiting for something like this—good music and good lyrics. Unfortunately, we also think a lot of people were just pushed by the commercialism of it—they liked Chazoo because it was new, trendy, and the lyrics are in Czech. But if we asked them, 'What is hip-hop or rap?', they wouldn't have a clue."

Chazoo was also given a helping hand by the Czech government's multimedia program, "ESO." The show, on the most successful commercial station, TV Nova, attracts almost 2 million young viewers for its biweekly broadcast. The show's host is Pavel Skalsky, script writer for "ESO."

"ESO" regularly makes room for Chazoo's clips and screened a domestic hip-hop band competition in 1996 that resulted in one band, Kikla, being offered a contract with Monitor-EMI. The debut album from the new band should appear in the first half of this year.

Chazoo's radio airplay is another story, however. Petr Jungmann is head of music at Radio Faktor 1 in Ceske Budejovice, which has a daily reach of 1.5 million listeners. In the April 9 September official ratings survey from Media/Pro, he says he plays Chazoo only once or twice a day and only in the afternoon.

"I don't know why I don't put them on the air," says Jungmann on this camp, he explains. "There are a lot of young people who like them, and there are a lot of people who don't. Their lyrics are quite vulgar and I can't afford to offend any listeners, because they'll just turn off."

One of the new bands that owes their existence to Chazoo is the trio before is Slovak duo Trocky, which was one of several acts on a cassette handed out to major labels by Chazoo. "Trocky released an eponymous debut via Sony Music in November, with little promotion behind it so far, sales of 'Trocky' have been sluggish: About 1,000 units have been sold in the Czech Republic," says Jungmann, according to Sony's marketing manager, Aaron Kirtz.

Kirtz justifies the lack of promotion of the Slovak band by the emotion that Chazoo has created, which adds credibility within the local underground hip-hop scene before trying to make a mark commercially.

"Trocky's debut started from the street," says Kirtz. "The idea behind marketing Trocky is to establish a fan base, on word-of-mouth."

Dedkova from BMG has a different explanation for Braxton's apparent loss of domestic appeal than that, which suggests that Chazoo's sudden rise to popularity may, in fact, be a mixed blessing. "Chazoo is a very good act. Their music is good, but the situation is that everyone is interested in Chazoo," says Dedkova. "If Deph was on Trocky's album, it would be so much easier to market."

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Issue Date: April 11 • Ad Close: March 17
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Issue Date: April 4 • Ad Close: March 10
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Issue Date: March 21 • Ad Close: February 24
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1998 INTERNATIONAL TAPE/DISC DIRECTORY

Publication Date: May 27 • Ad Close: April 3
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Hot 100 Airplay

Compiled from a national sample of airplay reported by Broadcast Music, Inc.'s (BMI) "Radio Track" service. 337 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, which are the sum of the exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

WEEK	TITLE	LAST WEEK	WEEKS ON CHART
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30
31	31	31	31
32	32	32	32
33	33	33	33
34	34	34	34
35	35	35	35
36	36	36	36
37	37	37	37
38	38	38	38
39	39	39	39
40	40	40	40
41	41	41	41
42	42	42	42
43	43	43	43
44	44	44	44
45	45	45	45
46	46	46	46
47	47	47	47
48	48	48	48
49	49	49	49
50	50	50	50

Records with the greatest airtel gains © 1998 Billboard/WPI Communications.

HOT 100 RECURRENT AIRPLAY

WEEK	TITLE	LAST WEEK	WEEKS ON CHART
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30
31	31	31	31
32	32	32	32
33	33	33	33
34	34	34	34
35	35	35	35
36	36	36	36
37	37	37	37
38	38	38	38
39	39	39	39
40	40	40	40
41	41	41	41
42	42	42	42
43	43	43	43
44	44	44	44
45	45	45	45
46	46	46	46
47	47	47	47
48	48	48	48
49	49	49	49
50	50	50	50

Records with the greatest airtel gains © 1998 Billboard/WPI Communications.

TITLE	ARTIST	WEEKS ON CHART
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
10	10	10
11	11	11
12	12	12
13	13	13
14	14	14
15	15	15
16	16	16
17	17	17
18	18	18
19	19	19
20	20	20
21	21	21
22	22	22
23	23	23
24	24	24
25	25	25
26	26	26
27	27	27
28	28	28
29	29	29
30	30	30
31	31	31
32	32	32
33	33	33
34	34	34
35	35	35
36	36	36
37	37	37
38	38	38
39	39	39
40	40	40
41	41	41
42	42	42
43	43	43
44	44	44
45	45	45
46	46	46
47	47	47
48	48	48
49	49	49
50	50	50

Hot 100 Singles Sales

Compiled from a national sample of PDS (per copy of sales) reported retail outlets and cash outlets which monitor all units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

TITLE	ARTIST	WEEKS ON CHART
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
10	10	10
11	11	11
12	12	12
13	13	13
14	14	14
15	15	15
16	16	16
17	17	17
18	18	18
19	19	19
20	20	20
21	21	21
22	22	22
23	23	23
24	24	24
25	25	25
26	26	26
27	27	27
28	28	28
29	29	29
30	30	30
31	31	31
32	32	32
33	33	33
34	34	34
35	35	35
36	36	36
37	37	37
38	38	38
39	39	39
40	40	40
41	41	41
42	42	42
43	43	43
44	44	44
45	45	45
46	46	46
47	47	47
48	48	48
49	49	49
50	50	50

Records with the greatest sales gains © 1998 Billboard/WPI Communications and SoundScan, Inc.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

DION DOES IT: As expected, Celine Dion's "My Heart Will Go On" (550 Music) easily squashes the competition to enter both the Hot 100 Singles Sales and the Hot 100 at No. 1. The difference in Hot 100 chart points between "Heart" and Usher's "Nice & Slow" (LaFace/Arista) is a considerable 30,000. "Heart" earned 1,007,000 units at retail label, 550 Music, shipped only 650,000 units, so it is likely that retail stock will run out soon, which could make Dion's stay atop the chart short, especially since it appears that Airplay has already peaked. Audience impressions are down nearly 5% to a still impressive 11 million listeners.

BACK & FORTH: Due to high debuts by Dion and Will Smith's "Gettin' Jiggy Wit It" (Columbia), there is an unusually high number of backward bullets on the Hot 100 Singles Sales list and the Hot 100. Billboard's Hot 100 policy dictates that backward bullets are not awarded on the Hot 100 unless a title bullets on both the airplay and sales component charts, a challenge met by songs at Nos. 2, 8, 9, 11, and 13. Singles sales are up a whopping 27%, due in large part to the availability of "My Heart Will Go On," which represents more than 12% of the 2.8 million singles registered on Hot 100 Singles Sales during the survey period. All 31 bulletted singles on Hot 100 Singles Sales posted gains in excess of 30%, meeting the week's adjusted criteria.

Despite gains in airplay, Uncle Sam's "I Don't Ever Want To See You Again" (Stonecreek/Epic) and Billie Myers' "Kiss The Rain" (Universal) slip back on the Hot 100 and lose their bullet. However, it is likely that these titles will rebound and regain the bullet in the coming weeks. Both the fall tally of the 30% gains sales required to keep bullets on this issue's Hot 100.

ON-AIR: "Frozen" (Maverick/Warner Bros.), Madonna's first song from the album "Ray Of Light," charged into Hot 100 Airplay at No. 31. "Frozen" has 25.9 million audience impressions from airplay at 161 monitored stations. On Feb. 13, Warner Bros. shipped the single to retail in a nifty cover filled with dry ice. But seven stations managed to get hold of the song early from the Internet. "Frozen" arrives at retail March 3, making it eligible to reach the Hot 100 in the March 21 issue.

Another record to watch is newcomer Natalie Imbruglia's "Torn" (RCA). In three weeks, "Torn" has risen to No. 26 on Hot 100 Airplay with 30 million audience impressions. RCA is not planning on releasing a single, so you'll have to wait until her album "Left Of The Middle" hits retail March 10.

WHAT'S MISSING: While most R&B songs have commercial singles, there are two R&B boppers bucking tradition. Neither K-Ci & JoJo's "All My Life" (MCA), which is No. 8 on Hot 100 Airplay with 47 million audience impressions, nor Brian McKnight's "Anytime" (Mercury), No. 30 on that chart, with 25.9 million audience impressions, has commercial singles because label and distribution executives want to drive album sales. If "All My Life" and "Anytime" had commercial counterparts, they would need to scan only 1,000 units and 5,000 units, respectively, to bow at Nos. 25 and 40 on the Hot 100. This issue, K-Ci & JoJo's album "Love Affairs" scans 84,000 units to move 16-10 on the Billboard chart, while McKnight's album "Anytime" moves 69,000 units and ranks No. 14 on that chart.

CEO MURUYAMA STEPS UP AS SMEJ PRESIDENT

(Continued from page 10)

developing new talent. His plans to reinvigorate the company, especially its domestic repertoire, mirror the Japanese music industry's efforts to snap out of its current slump.

In contrast, Kunitagi's background had been in sales. During his term as president, SMEJ's music department was reorganized into two divisions corresponding to its two main label groups, Sony Records and Epic/Sony Records. Kunitagi also credited with overseeing the company's transfer of power to a new generation of SMEJ staffers.

With Maruyama's appointment as president, Kunitagi becomes president of Sony Music Communications, chairman of Sony Magazines, and a director of the corporate think tank SMEJ Group Management, formerly SMEJ A&S Group Management. Kunitagi will be responsible for coordination within the 40-plus companies in Sony Music Group. Companies not directly involved in the music and new account for some 40% of the group's business.

Meanwhile, Shugo Matsuo stays on as SMEJ's chairman.

One of Kunitagi's first moves as one of SMEJ's two deputy presidents. The other was Hiroshi Inagaki, who left Sony Jan. 31 to become chairman of Warner Music Japan, effective March 1 (see story, page 52). Until being named CEO last October, Maruyama kept a relatively low profile as VP of the SMEJ A&S think tank and as a director of SMEJ.

One of Maruyama's first moves as president will be setting up a series of labels to highlight the talents of well-known producers such as Takeshi Kobayashi and Tetsuya Komuro (see story, this page).

"In the last couple of years we haven't seen any new music creators coming on to the scene," Maruyama says in a Billboard interview. "Komuro, Kobayashi, and other well-known talents have been around for several years now, but we haven't seen any new talent for new creators and new artists."

Maruyama says he has high hopes for up-and-coming producer Kenichi Takanaka, who recently signed a contract with SMEJ.

For Maruyama, finding such new creative talent is the biggest challenge facing the Japanese music industry.

"Music sales don't depend very much on the overall size of the economy but on product quality," he says. "If sales are poor, it's because record companies aren't making what users want."

But Maruyama admits the music business is facing strong competition from other consumer goods.

"Young people have a lot of choice as to how they can spend their money," he notes. "Our competition is not just the rest of the music industry but the entertainment field as a whole. Our rivals include animation, TV games, and computer games as well as music. People spend their money on what they think is the best entertainment—it's a kind of borderless competition."

According to one media account of his appointment as SMEJ president, Maruyama wants SMEJ to move toward an "American-style" label system in which artists, producers, and record companies share rewards and risks on a more equitable basis than in the system that now prevails in Japan.

SMEJ's new president says the company will not place priority on promoting its domestic artists in overseas markets. Maruyama says he was inspired by an interview with Arieta founder Cliff Davis that he read some 25 years ago. In the interview, Davis reportedly said that the rising incomes of affluent Americans around the time was ripe to bring aiming product at that newly affluent group.

"What I learned from him was that the American way of doing business was to release music that matches the demand from the market—a sort of 'market-first' principle," Maruyama says. The Japanese music industry has been Japanese music simply isn't big enough, he says.

Komuro's Sony Deal Won't Hurt AveX Relations

■ BY STEVE MCCLURE

TOKYO—The news that Tetsuya Komuro, the man with the Midas touch, will be working with Sony Music Entertainment Inc. (Japan) (SMEJ) on one of its new "producer labels" has reinforced rumors of a split between Komuro and indie label AveX. Both newly appointed SMEJ president Shigeto Maruyama and AveX chairman Tom Yoda vehemently deny such speculation.

"These rumors have been spread by people who don't understand Komuro's legal status vis-à-vis AveX," says Maruyama, who is also a director of SMEJ subsidiary Antinos Management, which manages Komuro. "He is working for AveX as a producer on a freelance basis while he has an exclusive contract as a musician with Epic/Sony." That label has just been released on Epic Records.

"According to his contract with Epic/Sony, he has to make two more albums with Sony as a musician," Maruyama says. "What made things complicated was that he has been working for AveX for a long time after suspending his work with Sony [Komuro started his musical career as a member of top-selling band The Yellow Magic Orchestra and that he has been working as a member and producer of the group globe who lean on an artist to AveX]."

"He decided that now was the time to announce the news about doing two albums with Sony," Maruyama continues. "That's all," an exclusive contract with AveX, and no divorce with them."

Says Yoda, "As far as we're concerned, our relationship with Tetsuya Komuro is the same, and as a freelance producer, he can do whatever he wants. Komuro and I have agreed, we'll do it." Komuro's rise to unprecedented dominance of the Japanese music scene has played a key role in AveX's growth from a small-scale licensing and import operation 10 years ago to one of Japan's top three labels.

It is unclear what Komuro's future activities will be after delivering the two albums to Sony. Maruyama says he expects Komuro, who lives in Los Angeles, to produce Namie Amuro's next album for AveX after the singer gives birth to her first child later this year.

"It's Komuro's decision as to how much work he will do with AveX," Maruyama says. Yoda adds, "He thought he'd put too much weight on AveX, and so he wanted to change his workload with AveX to a more stable one."

SMEJ holds a 5% stake in AveX, which is scheduled to issue shares on Japan's "over-the-counter" stock market in the near future. Meanwhile, the future of TK News, the 50/50 joint venture set up in late 1996 by Komuro and News Corp. to find and develop new acts, remains uncertain. Both sides say they remain committed to the venture.

GOING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	TITLE (ARTIST) (PROMOTION LABEL)
1	2	LET'S BE CLOUTIER (MCA)
2	1	SANTO'S ME (THE REALITY SERIES) (MCA)
3	7	THE PARTY CONTINUES (THE PARTY) (MCA)
4	6	WISHFUL THINKING (MCA)
5	5	MEMPHIS (MCA)
6	4	JUST A MEMORY (MCA)
7	3	GET READY TO BOUNCE (MCA)
8	5	SALLY (MCA)
9	12	YOU'LL NEVER KNOW (MCA)
10	1	I'M FROM THE COUNTRY (MCA)
11	12	HUMMER ONE (MCA)
12	4	HANDS UP BUSINESS (MCA)
13	7	IT'S LIKE THAT (MCA)

SMEJ'S Other Announcements

Labels Renamed; Fiscal Results Unveiled

TOKYO—Shigeto Maruyama's appointment as president of Sony Music Entertainment Inc. (Japan) (SMEJ) was part of SMEJ's annual round of personnel and organizational changes, which take place each February. Other changes that Maruyama announced include the label groups Epic/Sony and K/oon Records, respectively.

SMEJ also announced that its new optical disc factory in Ibaraki Prefecture, north of Tokyo, will begin production in October, bringing to three the number of such facilities SMEJ has in Japan.

SMEJ's personnel changes came with no news regarding Masao Morita, 42. SMEJ had earlier announced that Morita would be appointed to an executive position

at the company April 1 (Billboard, Feb. 14). There had been speculation that Morita, the son of Sony Corp. honorary chairman and founder Akio Morita, would become SMEJ's new president.

For the year ending March 31, 1997, SMEJ reported a 10% drop in net sales over the previous year, to 163.1 billion yen (\$232.6 million). The company blamed the drop on a weak track in the number of new domestic releases.

The company's net income fell 40.6% to 6.82 billion yen (\$5.1 million). For the year ending March 31, 1996, the company projects net sales of 113.4 billion yen (\$89.3 million) and net income of 7.7 billion yen (\$6.1 million).

SMEJ has a total market share of just less than 18%.

STEVE MCCLURE

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Eddie, Janice, Troy, Danielle, and the entire Hit Factory Staff

RECORD OF THE YEAR

MMM Bop, HANSON, Mercury
I Believe I Can Fly (Space Jam), R. KELLY
Jive/Atlantic/Warner Sunset

ALBUM OF THE YEAR

The Day, BABYFACE, Epic

SONG OF THE YEAR

I Believe I Can Fly (Space Jam), R. KELLY,
Jive/Atlantic/Warner Sunset

BEST NEW ARTIST

PUFF DADDY, Bad Boy
HANSON, Mercury

POP

Best Female Vocal Performance
Butterfly, MARIAH CAREY, Columbia

Best Male Vocal Performance

Every Time I Close My Eyes, BABYFACE, Epic
Fly Like An Eagle, (Space Jam), SEAL, Warner Sunset/Atlantic

Best Performance by a Duo or Group with Vocal
MMM Bop, HANSON, Mercury

Best Collaboration with Vocals

Tell Him, BARBRA STREISAND &
CELINE DION, 550 Music

Best Instrumental Performance

Haptuna, KENNY G, Arista

Best Dance Recording

Space Jam, QUAD CITY DJ's, Warner
Sunset/Atlantic

TRADITIONAL POP

Best Vocal Performance

Sondheim, Etc.,—Live at Carnegie Hall,
BERNADETTE PETERS, Angel

ROCK

Best Male Vocal Performance

Just Another Day, JOHN ELLENBAMP, Mercury

Best Performance by a Duo or Group with Vocal

Falling In Love (Is Hard On The Knees), AEROSMITH,
Columbia

Best Album

Nine Lives, AEROSMITH, Columbia
Pop, U. 2, Island

ALTERNATIVE

Best Music Performance

Homogenic, BJORK, Elektra/EEG

R&B

Best Female Vocal Performance

Honey, MARIAH CAREY, Columbia
I Believe In You And Me, WHITNEY
HOUSTON, Arista

Best Male Vocal Performance

I Believe I Can Fly (Space Jam), R. KELLY,
Jive/Atlantic/Warner Sunset

For You, KENNY LATTIMORE, Columbia

Back To Living Again, CURTIS MAYFIELD,
Warner Bros.

You Make Me Wanna, USHER, LaFace

When You Call On Me/Baby That's When I Come Runnin',
LUTHER VANDROSS, IV/Epic

Best Performance by a Duo or Group with Vocal

Hard To Say I'm Sorry (Remix), AZ YET, featuring
PETER CETERA, LaFace

No Diggity, BLACKSTREET, Interscope

A Song For Mama (Soul Food), BOYZ II MEN, LaFace

Best Song

Honey, MARIAH CAREY, SEAN "PUFFY" COMBS,
K. FAREED, S. HAGUE, S. JORDAN, R. LARKINS,
M. MCLAREN, L. PRICE & B. ROBINSON, Columbia

I Believe I Can Fly (Space Jam), R. KELLY,
Jive/Atlantic/Warner Sunset

No Diggity, DR. DRE, C. HANNIBAL TEDDY RILEY
WILLIAM "SKYY" Z. STEWART, & L. WALTERS

Interscope

Best Album

The Day, BABYFACE, Epic
Share My World, MARY J. BLIGE, MCA
Evolution, BOYZ II MEN, Motown
The Preacher's Wife—Soundtrack, WHITNEY
HOUSTON, Arista

RAP

Best Solo Performance

The Rain (Supa Dupa Fly), MISSY
"MISDEMEANOR" ELLIOT, EastWest/EEG
Hypnotize, THE NOTORIOUS B.I.G., Bad Boy
Men in Black (Men in Black), WILL SMITH,
Columbia/Sony

Best Performance by a Duo or Group with Vocal

I'll Be Missing You, PUFF DADDY & FAITH
EVANS, Bad Boy
Can't Nobody Hold Me Down, PUFF DADDY,
featuring MASE, Bad Boy
Not Tonight, LIL' KIM, featuring DA BRAT, LEFT EYE
MISSY "MISDEMEANOR" ELLIOT & ANGIE
MARTINEZ, Bad Boy

Best Album

No Way Out, PUFF DADDY & THE FAMILY, Bad Boy
Supa Dupa Fly, MISSY "MISDEMEANOR"
ELLIOT, EastWest/EEG
Wyckd Jean Presents The Carnival, WYCLEF JEAN
(featuring REFUGEE ALLSTARS), Ruffhouse/Columbia
Life After Death, THE NOTORIOUS B.I.G., Bad Boy
Wu-Tang Forever, WU-TANG CLAN, Loud/RCA

LATIN

Best Pop Performance

Romances, LUIS MIGUEL, WEA Latin

PODES

Best Contemporary Album

Trippin' Live, DR. JOHN, Surefire

SONG

Best Album

Fallen Is Babylon, ZIGGY MARLEY AND THE
MELODY MAKERS, Elektra/EEG

MUSICAL SHOW

Best Album

Chicago The Musical, RCA Victor
Ragtime The Musical, Recording CAST, RCA Victor
Titanic A New Musical, ORIGINAL BROADWAY
CAST, RCA Victor

COMPOSING

Best Song Written Specifically for a

Motion Picture or for Television
I Believe I Can Fly (Space Jam), R. KELLY,
Jive/Atlantic/Warner Sunset

PRODUCTION

Producer of the Year, Non-Classical
WALTER AFANASIEFF (for: Allure,
Mariah Carey, Michael Bolton, Natalie Cole,
Barbra Streisand & Celine Dion)

BABYFACE (for: Az Yet, Babyface, Boyz II Men)
KEITH THOMAS (for: Luther Vandross)

Remixer of the Year

FRANKIE KNUCKLES (for: Mary J. Blige, Toni Braxton)
DAVID MORALES (for: U2, Mariah Carey)

MOUSE T. (for: Simply Red)

TODD TERRY (for: The Cardigans)

ARMAND VAN HELDEN (for: Janet Jackson, Aaliyah)

Producer of the Year, Classical

JUDITH SHERMAN (for: Reich: City Life)

MUSIC VIDEO

Best Music Video, Short Form

Got 'Til It's Gone, JANET JACKSON, Virgin America

THIS WEEK	LAST WEEK	#	ARTIST & SONG TITLE (WEEKS ON CHART)	TITLE	THIS WEEK	LAST WEEK	#	ARTIST & SONG TITLE (WEEKS ON CHART)	TITLE			
1	2	3	4	5	6	7	8	9	10			
109	107	97	41	MEREDITH BROOKS & CAPTIVA 396133 (C) 19615 98)	BLURRING THE EYES	22	154	130	125	JAMIE'S ADDICTION 744761 (C) 19615 98)	KETTLE WHISTLE	22
109	119	114	20	THE ROLLING STONES A VIRGIN 490974 (11 19617 98)	BRIDGES TO 819YLLON	3	155	165	145	TONIC A POLYGRAM 5353444M (C) 19616 98)	LEMON PIAZZA	28
110	95	94	3	CARMAN 5107006 51640 (C) 19616 98)	MISSION 3:16	94	156	154	121	311 A CANTORINA 7081827 708000 (C) 19617 98)	TRANSIGATOR	4
111	100	88	6	BRYAN ADAMS AM 540131 (C) 19617 98)	MTV UNPLUGGED	46	157	153	128	SOUNDTRACK A ATLANTIC 0365342 (C) 19617 98)	ANASTASIA	41
112	105	95	12	SUBSILENT A GOSWELL 1274484 (C) 19616 98)	SECOND-HAND SMOKE	22	158	146	123	25 OASIS A EIC 69530 (C) 19616 98)	BE HERE NOW	2
113	117	98	15	VAUGHN & CAROLINE L. WOOD-1958: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS (C) 19615 98)		52	159	133	117	15 RAKIM A UNIVERSAL 531117 (C) 19615 98)	THE 18TH LETTER	1
114	123	125	19	KIDNEY WAVE SHEPHERD BAND EVOLUTION 2463800M (C) 19616 98)	TROUBLE'S	74	160	165	151	33 CLAY WALKER A CORT 2147487M (C) 19616 98)	RUMOR HAS IT	74
115	123	125	17	BARENKED LADIES A EIC 4336286M (C) 19615 98)	ROCK SPECTACLE	115	161	181	123	139 MACK 10 A PRIORITY 5067575 (C) 19616 98)	BASED ON A TRUE STORY	74
116	183	112	7	QUEEN FN. UK. WEA 70134 UNDISCOVERED (C) 19616 98)	MY MELODY	103	RE-ENTRY	30	30	MICHAEL PETERSON REVER. (MAGNET) 4444444M (C) 19616 98)	MICHAEL PETERSON	115
117	106	109	3	MISS "HIDEEMAN" ELLIOTT A CORTWELL 6204765 (C) 19616 98)	SUPE DUPLA FLY	3	162	160	161	89 METALLICA A ELECTRA 6157952 (C) 19616 98)	LOAD	1
118	120	100	20	BOB DYLAN A COLUMBIA 85614 (C) 19616 98)	TIME OUT OF MIND	10	163	188	177	15 MICHAEL BOLTON A CORTWELL 6157952 (C) 19616 98)	ALL THAT MATTERS	39
119	114	112	39	SISTER HAZEL A UNIVERSAL 53030 (C) 19615 98)	SOMEWHERE MORE FAMILAR	47	164	154	---	3 SOUNDTRACK CARTER, 23338 (C) 19616 98)	GOOD WILL HAVING	165
120	114	102	6	DAVE MATTHEWS BAND A JAMA 6274262 (C) 19616 98)	LIVE AT RED ROCKS 8 15 95	3	166	172	169	53 LEANN RIMES A CORT 77866 (C) 19615 98)	UNCHAINED MELODY/THE EARLY YEARS	1
121	132	139	69	ELTON JOHN A MCA 11481 (C) 19616 98)	LOVE SONGS	24	167	150	119	43 VARIOUS ARTISTS A POLYGRAM 5357100M (C) 19615 98)	PURE DISCO	3
122	111	99	4	LISA LOEB 447529 5149 (C) 19616 98)	FIRECRACKER	88	168	163	156	70 TONI BRAXTON A A LAFACE 2602204M (C) 19616 98)	SECRETS	2
123	129	138	66	SOUNDTRACK A WARNER BROS.ATLANTIC 6296146 (11 19617 98)	SPACE JAM	2	170	144	152	29 BONE THUG-N-HARMONY A BUTHLESS 6340746 (C) 19616 98)	THE FACE OF WAR	1
124	141	142	26	BILLY JOEL COLUMBIA 67547 (C) 19616 98)	GREATEST HITS VOLUME III	11	171	NEW!	1	1 JAMES HIA VIRGIN 4111 (C) 19616 98)	LET IT COME DOWN	171
125	132	166	3	MICHAEL BOLTON CORTWELL 6204765 (C) 19616 98)	MY SECRET PASSION ... THE ARIAS	112	172	NEW!	157	15 DEPTONES MASCARA 4681030M (C) 19616 98)	AROUND THE FUR	29
126	139	---	2	VARIOUS ARTISTS CORTWELL 6204765 (11 19617 98)	PARTY OVER HERE '98	126	173	NEW!	1	1 ANITA COCHRAN WARNER BROS. (MAGNET) 443956 (C) 19616 98)	BACK TO YOU	173
127	126	149	20	LUTHER VANDROSS A ONE NIGHT WITH YOU ... THE BEST OF LUTHER VOLUME 2 A EIC 6823026 (C) 19617 98)	PURE MOODS	10	174	NEW!	151	42 ANCHOR TRACK MASTERS/CORP 6784975 (C) 19616 98)	ALLURE	108
128	122	111	42	VARIOUS ARTISTS A VIRGIN 42136 (C) 19616 98)	PURE MOODS	10	176	NEW!	157	5 ALANA DAVIS ELYNIA 12114 (C) 19616 98)	FLAME IT ON ME	157
129	116	101	11	LL COOL J A DEF JAM 530191/MERCURY (C) 19616 98)	PHENOMENON	7	RE-ENTRY	118	118	15 STEVEN CURTIS CHAPMAN PHAROS 51630 (C) 19615 98)	GREATEST HITS	85
130	169	189	18	HARRY CONNICK, JR. COLUMBIA 648767 (C) 19617 98)	TO SEE YOU 53	13	178	188	180	17 WYNNONA A CORT 53044M (C) 19616 98)	THE OTHER SIDE	38
131	115	130	20	SWV RCA 67327 (C) 19616 98)	RELEASE SOME TENSION	24	179	164	167	63 GUNWINE A 590 MUSIC 574659 (C) 19616 98)	GUNWINE ... THE BACHELOR	26
132	148	134	21	ELTON JOHN ROCKET 535646M (11 19617 98)	THE BIG PICTURE	9						

TOP ALBUMS A-Z (LISTED BY ARTISTS)

29pc 1980 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 2160 2161 2162 2163 2164 2165 2166 2167 2168 2169 2170 2171 2172 2173 2174 2175 2176 2177 2178 2179 2180 2181 2182 2183 2184 2185 2186 2187 2188 2189 2190 2191 2192 2193 2194 2195 2196 2197 2198 2199 2200 2201 2202 2203 2204 2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293 2294 2295 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309 2310 2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325 2326 2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337 2338 2339 2340 2341 2342 2343 2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356 2357 2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381 2382 2383 2384 2385 2386 2387 2388 2389 2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403 2404 2405 2406 2407 2408 2409 2410 2411 2412 2413 2414 2415 2416 2417 2418 2419 2420 2421 2422 2423 2424 2425 2426 2427 2428 2429 2430 2431 2432 2433 2434 2435 2436 2437 2438 2439 2440 2441 2442 2443 2444 2445 2446 2447 2448 2449 2450 2451 2452 2453 2454 2455 2456 2457 2458 2459 2460 2461 2462 2463 2464 2465 2466 2467 2468 2469 2470 2471 2472 2473 2474 2475 2476 2477 2478 2479 2480 2481 2482 2483 2484 2485 2486 2487 2488 2489 2490 2491 2492 2493 2494 2495 2496 2497 2498 2499 2500 2501 2502 2503 2504 2505 2506 2507 2508 2509 2510 2511 2512 2513 2514 2515 2516 2517 2518 2519 2520 2521 2522 2523 2524 2525 2526 2527 2528 2529 2530 2531 2532 2533 2534 2535 2536 2537 2538 2539 2540 2541 2542 2543 2544 2545 2546 2547 2548 2549 2550 2551 2552 2553 2554 2555 2556 2557 2558 2559 2560 2561 2562 2563 2564 2565 2566 2567 2568 2569 2570 2571 2572 2573 2574 2575 2576 2577 2578 2579 2580 2581 2582 2583 2584 2585 2586 2587 2588 2589 2590 2591 2592 2593 2594 2595 2596 2597 2598 2599 2600 2601 2602 2603 2604 2605 2606 2607 2608 2609 2610 2611 2612 2613 2614 2615 2616 2617 2618 2619 2620 2621 2622 2623 2624 2625 2626 2627 2628 2629 2630 2631 2632 2633 2634 2635 2636 2637 2638 2639 2640 2641 2642 2643 2644 2645 2646 2647 2648 2649 2650 2651 2652 2653 2654 2655 2656 2657 2658 2659
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For the Week Ending
October 11, 1997

The Billboard 200
Boyz II Men debuts at no. 1.
The Hot 100 Singles
Kluge Jaka: tribute to the late
Prince; Dana debuts at no. 1.
Boyz II Men Albums
Boyz II Men: tribute to the
no. 1 person this week.
Top Country Albums
LeAnn Rimes (releases another
vol. 1.

Billboard
online

DAILY MUSIC UPDATE

October 7, 1997

Spice Girls Share Their 'Spiceworld'

The Spice Girls launched their second album, "Spiceworld," to press in Gramada, Spain, last night. The album will be released worldwide Nov. 3; first single "Spice Up Your Life" bows next week. [Click](#) here for the full story.

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Meeting The Challenge Of Billboard's Chart Game

Billboard Online's weekly chart game has a new name and a host of new winners. Redubbed Billboard Challenge, the game continues to excite loyal players and new contenders alike.

There's a new winner every week in Billboard Challenge, which is presented exclusively on the Internet by Billboard Online (www.bilboard.com). Billboard Challenge lets players assemble their own record label rosters from albums on The Billboard 200 and the Heatseekers Albums chart and compete for prizes against music fans around the world.

Billboard Challenge players earn points based on the chart performance of each album they choose; standings are posted each week on Billboard Online. A new four-week game starts every Thursday.

Here are our latest winners:
Game 4b: Robyn Wood of Monte Sereno, Calif., landed up her Robyn N Rod's Rocky Records roster with a slew of seasonal albums and earned the distinction of winning the final Challenge of 1997. Roby's games included "A Very Special Christmas 8," "Superstar Christmas," and holiday titles from Mannheim Steamroller and Jim Brickman. Also boosting the Robyn squad to an impressive 7,243 points were hit albums by Chumbawamba and Hanson.

Game 4c: Ontario's Paula Klineh built her PJ Records label around huge pop stars as Celine Dion, Puff Daddy & the Family, and Kenny Rogers. Then she spiked the mix with newer hitsmakers like the Wailflowers, Robyn, and Savage Garden. It added up to victory in the first week of the New Year.

Game 4d: Shannon Jackson chose the name *We Got The Beat* and then chose a roster that benefited from a stellar performance by Garth Brooks, who held the No. 1 spot on The Billboard 200 throughout the game's four-week stretch. Also coming up big for the Fayetteville, Tenn.-based Beats was Will Smith, whose "Big Willie Style" slipped in at No. 1.

Game 4j: John Hill of Greensboro, N.C., must have been motivated to create an underdog when he picked the roster for Motive Records. Echoing the chart's biggest names, he created a balanced attack with the likes of matchbox 20, Backstreet Boys, Smash Mouth, and Savage Garden.

Game 4k: Westwood's Tim O'Neil's Tim Clarke, whose Terminate Records captured Games 16 and 19, ate up the competition again, thanks largely to a roster featuring by Celine Dion and the "Titanic" soundtrack. In week 3 of the game, Dion reached No. 1 on The Billboard 200 and brought home 325 points the following week, which was dethroned by "Titanic," which made a 425-point splash.

Games 4l & 4d: Rodney Ho, almost a repeat winner and consistent top 10 finisher, ruled the rostr two weeks in a row with his Atlanta-based Roboho roster. The "Titanic" soundtrack was Ho's best number in both cases. But Ho had the smarts to flesh out his fleet with hit albums by Sarah McLaughlin, Green Day, and Marcy Playground. Says Ho of his worth: "Billboard magazine and love the game because it fulfills my warped love for music charts."

Congratulations to our winners!

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The ad deadline is April 3. Contact Dan Dodd at 212-525-2299 for more information.

Celine's 'Heart' Goes On To No. 1

THE RAPID TURNOVER of chart-topping titles on the Hot 100 continues, as Usher's "Nice & Slow" (LaFace) yields to the inevitable debut at No. 1 of Celine Dion's "My Heart Will Go On" (550 Music). Of course, "rapid turnover" is a phrase you want to use carefully when talking about anything associated with the great ship known as "Titanic." But as long as we're on the subject, I have to thank Toly James Petty of Gilbert, Ariz., for pointing out that "My Heart Will Go On" is the first love theme from a movie about a sinking cruise liner to reach the top since 1973, when Maureen McGovern went to No. 1 with "The Morning After" from "The Poseidon Adventure."

"My Heart Will Go On" is the eighth single to enter the Hot 100 at No. 1, although the first in an even-numbered year. The first four titles to open in pole position all occurred in 1966; three more repeated that feat last year, with the most recent being Elton John's "Candle In The Wind 1967." Something About The Way You Look Tonight."

The "Titanic" theme is the first song from a soundtrack to reach the pinnacle since Toni Braxton's "Let It Flow" from "Waiting To Exhale" spent one week at the top in July 1996. That's the longest drought for soundtrack singles since July 1991, when Bryan Adams' "Everything I Do I Do It For You" was the first song from a film to be No. 1 since Prince's "Balance" in August 1989.

Dion now has three No. 1 hits to her credit. Her previous chart-toppers were "The Power Of Love," which led the list four years ago this week, and "Because You Loved Me" from the movie "Close And Personal" in 1996. "My Heart Will Go On" is the first No. 1 for composer James Horner but the sixth for lyricist Tim Jennings, whose previous No. 1's were Barry Manilow's "Looks Like We Made It," Joe Cocker and Jennifer Warnes'

"Up Where We Belong," Steve Winwood's "Higher Love" and "Roll With It," and Whitney Houston's "Didn't We Almost Have It All." That gives Jennings a span of 20 years and seven months from his first No. 1 to his latest.

"My Heart Will Go On" is the fourth new No. 1 of 1998. It's the first time in six years that there have been four No. 1 singles by the end of February; in 1992, Mr. Big's "To Be With You" was the fourth No. 1 of the year by the week of Feb. 29. By contrast, the fourth No. 1 of 1996 didn't happen until the week of July 13. No chart-topping single has been No. 1 for more than two weeks this year, but Dion is likely to break that pattern.

Dion also has a good week on The Billboard 200, where "Let's Talk About Love" moves back to No. 2. The "Titanic" soundtrack continues at No. 1 for a sixth week, putting it in third place among primarily instrumental soundtrack score albums in the rock era. Only "Exodus," with 14 weeks in 1961, and "Around The World In 80 Days," with 10 weeks in 1957, have fared better.

And back to the Hot 100 for a moment, the top two debate both benefit from more than 10 weeks of airplay before being released as commercial singles. "My Heart Will Go On" is in its 11th week on Hot 100 Airplay, while Will Smith's "Gettin' Jiggy Wit It" (Columbia) is in its 12th week on the airplay list. By debuting at No. 3, Smith collects the highest-charting single of his career: His previous best was "Summertime," the DJ Jazzy Jeff & the Fresh Prince song that went to No. 4 in 1991. "Jiggy" marks Smith's first Hot 100 entry under his own name, although the actordiscer had once had a No. 1 last year if "Men In Black" had been issued as a commercially available single. Smith's first hit was "Parents Just Don't Understand," back in May 1988.



by Fred Bronson



MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES			YEAR-TO-DATE SALES BY ALBUM FORMAT		
	1997	1998		1997	1998
TOTAL	94,205,000	101,026,000 (UP 7.2%)	CD	60,852,000	69,840,000 (UP 14.8%)
ALBUMS	79,804,000	86,342,000 (UP 8.4%)	CASSETTE	18,575,000	16,318,000 (DN 12.2%)
SINGLES	14,600,000	14,684,000 (UP 0.6%)	OTHER	177,000	184,000 (UP 4%)

OVERALL UNIT SALES THIS WEEK		ALBUM SALES THIS WEEK		SINGLES SALES THIS WEEK	
	LAST WEEK		LAST WEEK		LAST WEEK
16,846,000	13,937,000				
13,767,000	11,622,000				
CHANGE UP 22.4%	CHANGE UP 19.9%				
THIS WEEK 1997	THIS WEEK 1997				
15,653,000	12,622,000				
CHANGE UP 11.9%	CHANGE UP 10.4%				

ALBUM SALES BY FORMAT					
	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK	CHANGE
CD	11,231,000	9,318,000	UP 20.5%	9,652,000	UP 16.4%
CASSETTE	2,675,000	2,273,000	UP 17.6%	2,941,000	DN 9%
OTHER	31,000	31,000	NONE	29,000	UP 6.9%

ROUNDED FIGURES FOR WEEK ENDING 2/15/98

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